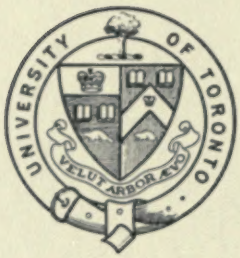
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CATALOGUE

OF

DUTCH AND FLEMISH DRAWINGS

CATALOGUE

OF

DRAWINGS

BY

DUTCH AND FLEMISH ARTISTS

PRESERVED IN THE

DEPARTMENT OF PRINTS AND DRAWINGS

IN THE

BRITISH MUSEUM

VOL. V

DUTCH AND FLEMISH DRAWINGS OF THE XV AND XVI CENTURIES

BY

A. E. POPHAM, B.A.

ASSISTANT-KEEPER IN THE DEPARTMENT OF PRINTS AND DRAWINGS

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PREFACE.

THE fifth and final volume of the Catalogue of Drawings by Artists of the Netherlands, entirely written by Mr. A. E. Popham, completes a work of which the first four volumes are from the pen of Mr. A. M. Hind.

Though in historical order it might have been expected that the volume describing drawings of the XV and XVI Century should be the first and not the fifth, it was explained in the preface to Volume I. published in 1915, that the necessity for prolonged and careful research required that the appearance of this section should be deferred to the end.

Mr. Popham has fully explained in his Introduction the system on which the results of his minute study of the early Dutch and Flemish drawings in the Department are presented to the reader.

CAMPBELL DODGSON.

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INTRODUCTION.

In the picture at Munich attributed to Roger van der Weyden of St. Luke painting the Virgin and Child the saint is represented making a minute study of the divine group with silver point on a tablet. The medium employed by the Evangelist was certainly that commonly used by the painter of the picture, his predecessors and his contemporaries, and may be regarded as the characteristic graphic method of the XV Century in the Netherlands. Such detailed studies of heads and figures would probably be made after the painter had sketched the composition of his picture as a whole, and would serve as studies from which to work on the panel. But the actual surviving drawings, having such a relation to known pictures, can be counted on the fingers of one hand. In the case of Jan van Eyck there is the unequivocal study for the portrait of Cardinal Albergati ; in that of Roger van der Weyden the study of the Magdalene (in the present collection) for the Louvre triptych. Such connections are the only ones which can afford us a solid basis for the attribution of XV Century drawings : tradition is either non-existent or obviously quite valueless. But these connections with pictures are so few that it is impossible by their help to distinguish the varying hands responsible for what drawings have survived. We can only say that a drawing is in the style of a particular painter or group of paintings ; we can never be certain that it is by the hand of the master himself, though more frequently its quality enables us to say definitely that it is a copy.

In addition to silver point, pen and ink, and less frequently black chalk, were, of course, employed in the XV Century, but these materials would be used more for composition studies or sketches. Such composition studies are even rarer than the silver point detail studies, and I can recall no instance of one which certainly served as a preparation for a known picture. Drawings of the type, of less obvious beauty and delicacy of execution, were even less likely to survive. When their purpose had been served, they would be thrown aside and perish. In the Netherlands there was little of the personal interest in artists which in Italy was a factor in preserving drawings. The artist was for the most part an anonymous craftsman, and his drawings were only treasured by his successors in so far as they seemed likely to be of use. Utilitarian motives account for the preservation of finished drawings and cartoons, especially of those for glass and tapestry. Of the rest most have perished, so that our view of draughtsmanship in the Netherlands during the

XV Century must be, not only fragmentary, but lop-sided. We have no drawings, for example, which can certainly be ascribed to Dierick Bouts, to Geertgen tot Sint Jans or to Memling; while the attributions to Hugo van der Goes and to Gerard David, though reasonable, are not beyond dispute. Hieronymus Bosch, in fact, is the first painter of whose original drawings a considerable number has survived.

With the draughtsmen of the first half of the XVI Century we are better acquainted, but again the incidence of preservation is misleading. There is still a preponderance of drawings for glass and tapestry and a dearth of the painters' studies of which such large numbers by Italian and German artists are preserved. No Flemish or Dutch painter seems to have treasured and arranged his own drawings with the methodical care of a Dürer, while collectors of drawings only began to be active in the second half of the century.

Enough, nevertheless, has been preserved to give us a clear idea of the manner of drawing of the more important masters, with the notable exception of Quentin Matsys. Lucas van Leyden (of whose drawings the British Museum possesses by far the most important collection), Jan Gossaert, Bernard van Orley, Pieter Koecke, Jan van Scorel, and the Antwerp mannerists, particularly the last-named group, are represented by numerous examples. But the drawings of minor men like Dierick Vellert, Jan Swart, and the presumed Ardt Ortkens, all mainly designers for glass and hardly known as painters, are very much more numerous.

The drawings of the latter half of the century are preserved in increasingly large quantities, and the difficulty here is not lack of material, but the absence of any systematic study of a period to which little attention has hitherto been devoted. The later XVI Century has been regarded as a barren desert with a single oasis, Pieter Bruegel, and on him alone has interest been focussed. But the period between 1550 and the emergence of Rubens as an artistic force is now beginning to evoke the interest which its historical, if not its æsthetic, importance deserves. Separate studies of many of the later Romanists and mannerists, Floris, Montfoort, Goltzius, Wttewael, and others have appeared. But a vast amount of preliminary research remains to be done before the outlines of the various artists and artistic tendencies of the period can be drawn with clearness and precision. The most important contribution to the study of the drawings of the later XVI Century is undoubtedly the catalogue of the Albertina by Dr. Otto Benesch. The drawings of the period in this collection are numerous and representative, their attributions in many cases old and obviously authentic, so that the material, admirably catalogued by Dr. Benesch, affords an invaluable basis for testing attributions.

The collection of drawings of the XV and earlier XVI Centuries in the British Museum (the part covered by Sections I and II of the present catalogue) must rank as one of the three most important existing. It is probably surpassed in extent and interest by that at Berlin and at least equalled by by that at Paris, but no other museum, with the possible exception of the Albertina, can be said to approach it. Its importance is due less to the

older collections which formed the nucleus of the Museum, than to judicious purchases extending from the time of the Lawrence and Woodburn sales in 1854 and 1860 up to the present time. The drawings from the Sloane collection, numbering about forty, are on the whole disappointing; they include a drawing by Gossaert (No. 1), two drawings by Orley (Nos. 2 and 3), one by Scorel (No. 2), and some interesting anonymous Flemish drawings (Nos. 7, 8, 11 and 12); the collection bequeathed by William Fawkener in 1769 comprised two roundels by Jacob Cornelisz (Nos. 1 and 2) and one important anonymous Flemish drawing (No. 6), while the bequests of the Rev. C. M. Cracherode and of Richard Payne Knight added a few drawings of importance, the latter especially the beautiful drawing of the Magdalene by Roger van der Weyden (No. 2) already referred to.

The purchases at the Woodburn and Lawrence sales included a drawing by Bosch (No. 1), one by Pieter Koecke (No. 2), and one attributed to Memling (No. 1), as well as the outstanding Antwerp drawing of the Madonna painted by St. Luke (Anon., No. 22). From the Hugh Howard collection, sold in 1874, came the portrait of a young woman by Roger van der Weyden (No. 1), and from the Fountaine sale in 1884 the three silver point drawings of Roger van der Weyden's school (Nos. 3–5); from the Sunderland sale of 1883 the lovely miniaturists' drawings (Anon., Nos. 1 and 13). But the most important single acquisition was that in 1892 of the album of Lucas van Leyden drawings, which contained seven undoubted originals, four of quite outstanding beauty, by this master, as well as drawings of exceptional interest by other artists. The contribution of the Malcolm collection, which was acquired by the British Museum in 1895, to the series of early Dutch and Flemish drawings, though not so remarkable as that to other sections of the department, was still very great. It contained such unique examples as the wonderful portrait of a gentleman, ascribed to Jan van Eyck (No. 1), the exquisite Gerard David study of a monk (No. 1), the Religious Procession of the school of Roger van der Weyden (No. 6), and the anonymous drawings of the Adoration of the Kings (No. 3), the Two Ladies (No. 10), and the St. Augustine (No. 69). The acquisition of single drawings or groups of drawings since that date by gift, by bequest, or by purchase, has continued and includes the signed drawing by Jan de Beer, of unique historical interest, the fine Antwerp drawing of St. Jerome (Anon., No. 22), the signed landscape by Jan Scorel (No. 1), no less than nine roundels by Dierick Vellert, Bernard van Orley's Dives and Lazarus (No. 1), Jan Gossaert's Woman's Bath (No. 2), and, most recent of all, Jan de Beer's Aristotle and Phyllis (No. 3).

The later XVI Century drawings, in contrast to the earlier ones, derive more largely from the old Museum collections. The most generously represented single artist in this section is the otherwise practically unknown Arent van Bolten of Zwolle, by whom there are over 400 drawings in an album coming from the Sloane collection. That collection also accounts for the similarly bound album of natural history drawings with 145, mostly Flemish, and for 78 other drawings in the mounted series, very few of which, however,

are of outstanding quality. The few Payne Knight drawings have more distinction, but again, as in the earlier section, the most important single drawings are comparatively recent acquisitions. Three out of the four certainly original Bruegel drawings are recent purchases, and the best out of the fine series of Goltzius drawings come from the Malcolm collection.

But with the exception of the drawings of these two artists it must be confessed that the series of later XVI Century drawings is by no means equal in quality to that of the earlier ones taking into account, of course, the fact that the artists themselves are of less account. Not only do many of the drawings fall below the standard of achievement of which these artists were really capable, but their attribution is most uncertain. A large proportion of them is entered in the general inventory made in 1837 without name or even nationality. Attributions first appear in the separate MS. catalogues of the old collections, Sloane, Fawkener, Cracherode and Payne Knight, which are dated 1845. Unless the compiler of these catalogues had access to traditional information not recorded in the inventory of 1837, he must have invented the attributions, which are in many cases obviously absurd, but in some speciously misleading. In only a few instances are his shots even reasonably near the mark.

The present volume, which has been in preparation for some considerable time, follows in its general arrangement that of the preceding volumes by Mr. A. M. Hind. Though the problems confronting the student of the earlier drawings differ from those which face the student of the XVII Century, it seemed better to conform to the alphabetical arrangement already familiar by usage. But from many points of view the arrangement by schools adopted by Dr. Benesch in his catalogue of the Albertina drawings of the same period is a more satisfactory one. The actual names of so many artists are unknown that the section of anonymous drawings remains disproportionately large and some sort of classification of these by schools has to be attempted. From this classification similar drawings, which happen to be named, are separated. The division into periods also, necessary and helpful as it is on the whole, must give rise to anomalies in detail, and I am conscious that these have not been entirely avoided in the present volume.

I am under obligation to numerous scholars in England and abroad for valuable suggestions and help of various kinds, and such obligations are, as far as possible, acknowledged in detail in the text of the catalogue. Finally, every student of early Flemish art in general is under a constant debt to Geheimrat Max J. Friedländer, whose researches have done so much to elucidate the history of painting in the Netherlands in the XV and early XVI Centuries.

CHRONOLOGICAL LIST OF ARTISTS ARRANGED ACCORDING TO DATE OF BIRTH.

An artist, whose date of birth is not even approximately known, is placed as if born twenty-five years before the first known date of activity.

Dates.	Names.
b. 1390 ?, d. 1441	J. van Eyck.
b. 1400 ?, d. 1464	R. van der Weyden.
b. 1445 ?, d. 1494	H. Memling.
b. 1450, d. 1516	H. Bosch.
b. 1460 ?, d. 1523	G. David..
b. 1468, d. 1533	C. Engebrechtsz.
b. 1470 ?, d. 1553	J. Cornelisz.
b. 1475 ?, d. before 1536	J. de Beer.
b. 1478 ?, d. about 1535	J. Gossaert.
b. 1485 ?, d. after 1544	D. Vellert.
Worked about 1513–31	A. Ortkens.
b. 1490 ?, d. after 1542	P. Cornelisz.
b. 1493, d. 1542	B. van Orley.
b. 1494, d. 1533	L. van Leyden.
b. 1495, d. 1562	J. van Scorel.
Worked about 1522–1553	J. Swart.
b. 1498, d. 1562	A. Claesz.
b. 1498, d. 1574	M. Heemskerck.
b. 1499, d. 1592	M. Coxcie.
b. 1500, d. 1559	J. C. Vermeyen.
b. 1500 ?, d. 1554	J. van Amstel.
b. 1502, d. 1550	P. Koecke.
Worked 1527–1553	C. Teunissen.
b. 1506, d. 1566	L. Lombard.
b. 1508, d. 1573 ?	P. Aertsen.
b. 1509, d. before 1548	M. Cock.
b. 1510 ?, d. 1570	H. Cock.
b. 1510 ?, d. 1590	A. de Weerdt.
Worked 1538–1540	V. Sellaer.
b. 1514, d. 1575	C. Floris.
b. 1518 ?, d. 1570	F. Floris.
b. 1518 ?, d. 1573	H. Liefrinck.
b. 1520, d. after 1568	L. Sustris.
b. 1520 ?, d. 1571	L. van Noort.
b. 1523, d. 1605	J. van der Straet.
b. 1524 ?, d. 1589 ?	C. van den Broeck.

Dates.	Names.
b. 1525 ?, d. 1590	J. Grimmer.
b. 1525 ?, d. 1589	H. de Cleef.
b. 1527, d. after 1604	J. Vredeman de Vries.
b. 1530 ?, d. 1569	P. Bruegel I.
b. 1531 or 2, d. 1609	M. de Vos.
b. 1532, d. 1583	A. van Montfoort.
b. 1534, d. 1593	H. Bol.
Worked from 1561, d. 1590 ?	W. P. Crabeth.
b. 1540, d. 1619	D. Calvart.
b. 1540 ?, d. after 1599	F. Sustris.
b. 1540 ?, d. after 1620	P. Stevens.
b. 1542, d. 1600	J. Hoefnagel.
b. 1544, d. 1607	G. van Coninxloo.
b. 1544 ?, d. 1628	P. de Witte.
b. 1545, d. 1581	F. Pourbus I.
b. 1546, d. 1611	B. Spranger.
b. 1548, d. 1606	K. van Mander I.
b. 1549 ?, d. after 1615	J. Wierix.
Worked 1575	J. Speckaert.
b. 1554, d. 1626	P. Bril.
b. 1556, d. 1629	O. van Veen.
b. 1558, d. 1617	H. Goltzius.
b. 1560 ?, d. 1591	J. de Backer.
b. 1561, d. 1631	T. Verhaeght.
b. 1562, d. 1638	C. Cornelisz.
b. 1562, d. 1641	A. van Noort.
b. 1564, d. 1635	J. de Momper.
b. 1564, d. 1651	A. Bloemart.
b. 1565, d. 1607	J. Saenredam.
b. 1565, d. 1629	J. de Gheyn.
b. 1565 ?, d. 1637	C. van de Passe I.
Worked about 1590–1600	A. van Bolten.
b. 1566 ?, d. 1638	J. A. Wttewael.
b. 1567, d. after 1630	P. Vredeman de Vries.
b. 1569, d. 1625	P. F. Isaaksz.
b. 1570, d. 1629	H. de Clerck.
b. 1570 ?, d. 1629	A. Sadeler.
Worked 1595–1612	H. van der Elst.
b. 1571, d. 1628	J. H. Muller.
b. 1571, d. 1631	J. Matham.
Worked 1596, d. after 1616	G. van Valckenborch.
Worked 1597, d. 1629	F. van Valckenborch.
b. 1573, d. 1647	S. Vrancx.
b. 1573, d. after 1649	H. Hondius I.
b. 1578, d. 1629	D. Vinckeboons.
Worked 1605 ?	F. Wyntgis.
Worked 1605 ?	P. Verboom.
b. 1581, d. 1642	F. Francken II.

NOTES ON THE METHOD FOLLOWED IN THE PRESENT CATALOGUE.

The drawings catalogued in the present volume are arranged in two main divisions: the first comprises the work of artists of the XV Century and of those whose main activity falls in the first half of the XVI Century; the second division that of artists of the later XVI Century. Within these divisions artists are arranged alphabetically, anonymous drawings of the corresponding period being catalogued after each alphabetical series. These anonymous drawings are subdivided into Flemish and Dutch and chronologically arranged within these subdivisions. The catalogue of later XVI Century anonymous drawings is followed by a section dealing with Natural History drawings, which, though of various periods and by various hands, are mounted together in an album, and are most conveniently treated in a separate section. The catalogue ends with a section comprising copies and drawings of minor importance, which have not been mounted and which forms what the Germans call a "*zweite Garnitur*."

The dimensions of each drawing are given in inches and centimetres; the first dimension cited referring to the l. side, the second to the lower side of the drawing, except in the case of circular drawings, where the diameter is given, and of drawings of irregular shape, where the dimensions are those of the greatest height and width.

The drawings catalogued in this volume are mounted in three sizes:

Royal (22 × 16 inches).
Imperial (27 × 20 inches).
Atlas (32 × 24 inches).

By far the greater proportion are on Royal mounts, and, in consequence, indication of size of mount is only added to the dimensions of drawings in reference to Imperial and Atlas. This indication of size of mount has, unfortunately, been omitted from Sections I and II of this catalogue (printed in 1930 and 1931). The following is a list of the drawings mounted on Imperial mounts (none are on mounts of larger size) in these two sections:

p. 3. Amstel, Jan van, No. 1.
p. 4. Beer, Jan de, No. 2.
p. 18. Gossaert, Jan, No. 2.

p. 20. Heemskerck, Martin van, No. 4.
p. 24. School of Pieter Koecke, Nos. 9–11.
p. 25. ,, ,, ,, ,, No. 12.
p. 34. Orley, Bernard van, Nos. 5, 6.
p. 42. Swart, Jan, No. 1.
p. 57. School of Roger van der Weyden, No. 6.
p. 74. Anonymous Flemish School, No. 38.

In the description of the medium of each drawing, the terms *light brown*, *dark brown*, *grey* and *black ink* are used in place of *sepia* and *Indian ink* employed in previous volumes of this catalogue. The term *ink* is used to indicate that the medium is applied with the pen and must not be taken to imply any particular chemical composition.

Reference to watermarks or their absence is usually made, but no absolutely consistent method has been followed. The greater number of drawings have been taken up from their mounts and the backs examined, but in a number of cases, where the sheet was heavily backed or of minor importance, this was thought unnecessary.

The Plate Numbers given without further reference under the heading "Reproductions" in the description of the drawings are those of the plates in the present catalogue.

Drawings have been selected for illustration, not for their intrinsic merits or even for their historical interest, but on the principle of reproducing those which have not before been illustrated. The exceptions to this rule are mostly to be accounted for by the fact that the illustrations to the present work were selected and photographed some time ago, and have in some cases been published elsewhere in the meantime. Where the number of plates and their size were strictly limited it seemed better only to illustrate unpublished drawings rather than to reproduce again material already available elsewhere. The plates, therefore, give a very misleading idea of the collection, as the greater part of the more interesting and beautiful drawings had already been reproduced.

LIST OF THE CHIEF WORKS CONSULTED AND THE ABBREVIATIONS USED IN REFERENCE.

SERIES of reproductions illustrating separate collections are not given in this list. They are referred to as "Berlin," "Frankfurt," etc., "Reproductions," and will be easily identifiable. Books and articles on individual artists will be found cited under their names :—

ABBREVIATIONS (if used).	TITLE OF WORK.
B.	Adam Bartsch, Le Peintre Graveur. 21 vols. Vienna, 1803–21. (Dutch and Flemish Schools, Vols. I–V.)
Benesch . . .	Beschreibender Katalog der Handzeichnungen der graphischen Sammlung Albertina. Band II. Die Zeichnungen der Niederländischen Schulen des XV und XVI Jahrhunderts. Bearbeitet von Otto Benesch. Vienna, 1928.
Berlin Catalogue	Staatliche Museen zu Berlin. Die Niederländischen Meister. Beschreibendes Verzeichnis sämtlicher Zeichnungen mit 220 Lichtdrucktafeln. Bearbeitet von Elfried Bock und Jacob Rosenberg. 2 Bände. Berlin, 1930.
Briquet . . .	C. M. Briquet, Les Filigranes. Dictionnaire historique des marques de papier. 4 vols. Paris, etc., 1907.
Friedländer . .	M. J. Friedländer, Die Altniederländische Malerei. 9 vols. 1924, etc. (in progress).
Kleinmann . .	Handzeichnungen alter Meister der Holländischen Schule. Published by H. Kleinmann and Co. Haarlem, n. d.
Lugt . . .	Frits Lugt, Les Marques de Collections de Dessins et d'Estampes. Amsterdam, 1921.
Malcolm Cat. . .	Descriptive Catalogue of drawings by the Old Masters, forming the collection of John Malcolm of Poltalloch, Esq., by J. C. Robinson. London, 1876 (2nd edition).
Popham . . .	A. E. Popham, Drawings of the early Flemish School. London, 1926.
Schönbrunner-Meder .	J. Schönbrunner und J. Meder, Handzeichnungen alter Meister aus der Albertina und anderen Sammlungen. Vienna, 1896, etc.
Thieme-Becker .	Ulrich Thieme, Felix Becker, Fred C. Willis and Hans Vollmer. Allgemeines Lexikon der bildenden Künstler. Leipzig, 1907, etc. (in progress).
Van Mander . .	Le Livre des Peintres de Carel van Mander. Traduction, notes et commentaires par Henri Hymans. 2 vols. Paris, 1884.
Vasari . . .	The Vasari Society for the Reproduction of Drawings by Old Masters. First Series, 10 parts, 1905–15. Second Series. 1920, etc. (in progress).
Wurzbach . .	Alfred von Wurzbach, Niederländisches Künstler-Lexikon. 3 vols. Vienna and Leipzig, 1906–11.

CATALOGUE.

I.

DRAWINGS BY KNOWN ARTISTS OF THE XVTH AND EARLIER XVITH CENTURY.

AMSTEL, Jan van, called **DE HOLLANDER** (b. about 1500; d. before 1544). Painter: born at Amsterdam; moved to Antwerp, where he married Adriana van Doornicke, sister-in-law of the painter Pieter Koecke van Alost; master in the Guild of St. Luke at Antwerp, 1528. The identification of the Master of the Brunswick Monogram as Jan van Amstel, proposed by Gustav Glück, is now generally accepted; that of F. Graefe, who believed the monogrammist to have been Jan Sanders van Hemessen, rejected.

Lit.: van Mander, I, 154; G. Glück in Thieme-Becker, *Künstlerlexikon*, Vol. I (Jan van Amstel) and Vol. IV (Braunschweiger Monogrammist); F. Graefe, *Jan Sanders van Hemessen und seine Identification mit dem Braunschweiger Monogrammisten*, Leipzig, 1909.

1. The Month of April: a Gentleman and a Woman Milking.

The woman sits on the ground facing towards the r.: the gentleman advances from the r. towards her with arms outstretched; to the r. further back a woman churning outside a cottage door; shepherds with sheep in the background on the l.; a bull, the sign of the month, in a circle at the top slightly to the r.

[15¾ × 19 in. 39 × 48·1 cm.] The outlines drawn with the point of the brush in black, the interior modelling in grey wash. Backed; no watermark visible.
Collection: Sloane.
5236–26.
Reproduction: Pl. I.

One, presumably, of a series of the twelve months intended perhaps as a cartoon for stained glass, though the format is unusual.

Milking and churning are the typical occupations for April; *cf.* the calendar illustrations of MSS. of the "Ghent-Bruges" school and H. S. Beham's woodcuts (Pauli 1202 and 1213). The attribution of this drawing to the Master of the Brunswick Monogram is the writer's. It rests on the resemblance its style shows to pictures such as the *Scene in an Inn* in the Antwerp Gallery (*cf.* particularly the women's heads) and the *Pair in a Cornfield* in the Brunswick Museum.

BEER, Jan de (b. about 1475; d. before 1536). Painter: pupil of Gillis van Everen at Antwerp, 1490; master there, 1504; dean of the Guild of St. Luke, 1515; father of the glass painter Arnould (Aart) de Beer. Tentatively identified by Friedländer as the master responsible for the pictures which he designates the "B" group, on the strength of the resemblance shown by the signed drawing, No. 1 below, to the pictures of that group.

Lit.: M. J. Friedländer, *Die Antwerpener Manieristen von* 1520, Prussian Jahrbuch, XXXVI (1915), p. 65.

1. Studies of Heads.

On the l. the head of a man in a hat in profile to the r. (? for a St. Luke painting the Virgin); centre, a bearded head with a halo (? St. John the Baptist); seven smaller heads.

[$7\frac{7}{8} \times 10\frac{3}{16}$ in.; 20 × 25·9 cm.] Point of the brush and black chalk on lilac prepared paper, heightened with white; signed in top l. corner *Jan de Beer*. No watermark visible.
Collection: Cremer (Sale, Amsterdam, June 15th, 1886, lot 227).
Purchased, 1886.7.6.7.
Reproductions: Onze Kunst, Vol. III (1903), p. 94 (as Patinir); Popham. pl. 52.

The drawing has on the back in a contemporary hand *Jochem de patinier*, followed by two hieroglyphics, the first representing a man satisfying a natural need, the second in the form ↑↓. With regard to the first of these, van Mander records that Patinir was in the habit of introducing somewhere into his pictures such a figure by way of signature; of the second I can offer no explanation. The appearance of Patinir's name on the back of this drawing would be most naturally explained by assuming that it belonged to him. Dürer is known to have made drawings of a St. Christopher as models for him; de Beer might well have done the same.

The discovery of the minute signature of Jan de Beer is due to M. Hulin de Loo. Above the actual signature and partially cut are some more letters or figures, and after the signature, but a little higher up, what appears to be a minuscule · ь · with a dot on either side.

2. Unknown subject: a Child drawing lots from a Vessel in the presence of a King.

The king or emperor enthroned on the l. under a canopy and flanked by counsellors, points with his sceptre to a basin held by a man kneeling on the steps of the throne; from the basin a boy is about to draw a lot; he turns his head away and is supported by a kneeling lady, on whom other ladies, one with a hawk, attend; on the r. stand men-at-arms, and in the foreground a jester seated on the floor shakes hands with a greyhound; other figures in the background; the scene takes place in a columned hall, the roof of which is adapted from Dürer's woodcut of the Presentation in the Temple (B. 88); on the foremost column on the right is a tablet inscribed with undecipherable (cabalistic ?) characters.

[$19\frac{3}{16} \times 14\frac{1}{2}$ in.; 48·7 × 36·9 cm.; made up of two pieces of paper joined horizontally across the drawing, the width of the upper being 21, of the lower 27·9 cm.] Pen and black ink on prepared grey surface heightened with white. Spotted all over by damp, but not reworked; backed with heavy paper so that no watermark is visible.
Bequeathed by Richard Payne Knight, Esq., 1824.
Oo. 9—4.
Reproductions: Onze Kunst, X (1908), p. 98; Revue de l'art ancien et moderne, XXI (1907), p. 395; pl. I.
Lit.: M. J. Friedländer, *Prussian Jahrbuch*, XXXVI (1915), p. 65, attributes the drawing to his Antwerp Mannerist "B" group, Jan de Beer (?); N. Beets, *Onze Kunst*, X (1908), p. 98, attributes it to Dirick Vellert.
Formerly attributed to Lucas van Leyden (Inventory of 1837) and to Cornelis Engelbrechtsen.

There is a contemporary pen-and-ink copy in the collection of the Earl of Leicester, Holkham Hall, of the main part of the drawing.

Portions, notably the king and his seated counsellor, are copied in a stained glass window, representing the Judgment of Solomon, in the chapel of St. John the Baptist in the Church of St. Gervais at Paris (illustrated by N. Beets, *Revue de l'Art, loc. cit.*).

The present drawing is of admirable quality and certainly an original from the hand of the Antwerp mannerist identified with much probability as Jan de Beer. The fact of the composition having been copied in a window might suggest that the drawing was also intended for and carried out as stained glass, and further that it was prominently displayed and well known.

The subject, the drawing of lots by a child, was familiar to the Romans, though I can find no outstanding instance of its occurrence. Raphel in the Loggie represents the division of the land by lot to the children of Israel (Joshua, XIV) in a somewhat similar way. Joshua is enthroned, with Eleazar a step below on his r., under a canopy in the open air, while a boy draws from a large vessel on the ground below the throne the lots which he distributes to the children of Israel, and it is possible that this is the subject here represented. Against this interpretation is the fact that the scene takes place in a hall, and the prominence of the woman who accompanies the child.

3. Aristotle and Phyllis.

The sage, bridled and bitted, crawls towards the l.; Phyllis mounted on his back holds the reins in her r. hand and a switch in her l.; Aristotle looks pathetically up to the r.; a book on the ground to the r.; in an archway in the distance on the same side two figures, presumably Alexander of Macedon and his father Philip.

[10¾ × 7½ in.; 27·4 × 19·2 cm. (top corners rounded).] Pen and brown ink. Part of a watermark, a bunch of grapes on l. margin. Inscribed in lower l. corner on back C. 36; scribbles, where the artist was trying his pen, also on the back.
Purchased, 1929.4.16.1.
Collections: Sir T. Lawrence, A. F. Donnadieu (stamp on back), F. Abbott.
Sold Christies, Feb. 11th, 1929, lot 8, as H. Burgkmair.
Reproduction: Vasari Society, 2nd Series, Part X (1929), No. 8.

The only other examples of the subject in Netherlandish art to which I can refer are the woodcut by Lucas van Leyden (published by Campbell Dodgson in the Prussian Jahrbuch, XVIII (1897), p. 186, with an iconology of the subject and references to German prints) and a glass roundel once in the possession of Dr. N. Beets, apparently Dutch about 1510 and forming one of a series of man's subjection to women of which one other, Hercules and Omphale, was also preserved. Neither the version of Lucas van Leyden nor that of the Dutch glass painter bears much resemblance to the present drawing.

The identity of form and handling between the present drawing and one of the Dance of Salome at Weimar (reproduced Prestel-Gesellschaft publication I. 30) and the other drawings attributed by Friedländer to his "B" group of Antwerp Mannerists, leaves no doubt that it is the work of the Master of that group, probably identified as Jan de Beer.

I cannot suggest any purpose for which the drawing was intended; the form with the rounded top corners is peculiar.

4. Head of a Man wearing a Turban.

Head ¾ l., turban with jewel in front, fur collar fastened by jewel.

[10¼ × 7$^{7}_{16}$ in.; 26 × 18·9 cm.] Black chalk on prepared ochre yellow ground; traces of white on forehead, nose, etc. "L" added in ink in r. bottom corner. Watermark, a small Gothic P.
Collection: Rev. W. H. Barnard.
Purchased, 1892.8.4.15.
Reproductions: S. Colvin, *Prussian Jahrbuch* (Eine Sammling von Handzeichungen des Lukas van Leyden), XIV (1893), p. 173.

The drawing was in the Lucas von Leyden album purchased from the Rev. W. H. Barnard in 1892. It is described by Colvin in the article cited above, No. 8, and accepted by him as by Lucas. He draws attention to the similarity of the turban with those in engravings by Lucas van Leyden, but Lucas van Leyden's figures wear their turbans in a quite different

manner. The type of face, of the drawing of the ear and the manner of shading, however, show a very great similarity with those in the signed sheet of drawings by Jan de Beer in the Museum (No. 1), and I think the present drawing may be attributed to him with some confidence.

The head would appear to be the study for that of an attendant king in an Adoration of the Magi.

The yellow ground is unusual as also is the use of chalk in conjunction with a coloured ground.

BOSCH (von AEKEN), Hieronymus (b. about 1450; d. 1516). Painter of 's Hertogenbosch (Bois-le-duc), from which the name Bosch is derived, and where probably his whole life was spent. First mentioned in the records of the *Lieve Vrouwe Broederschap* at Bois-le-duc in 1488; again in 1493–4, 1498–99, 1504, 1508–09 and 1512; in 1493 or 4 furnished designs for windows in a chapel of the Church of St. John in Bois-le-duc; in 1504 was commissioned to execute a large triptych of the Last Judgment for Philip the Fair, Duke of Burgundy. His most important paintings are in Spain; the triptychs of the *Hay Waggon* and the *Garden of Pleasures* in the Escorial, that of the *Adoration of the Magi* in Madrid. Other paintings at Berlin, Ghent, St. Germain-en-Laye, Lisbon, Princeton, U.S.A., Paris, Venice, Vienna (Museum and Academy).

Lit.: M. G. Gossaert, *Jérome Bosch*, Lille, 1907; Paul Lafond, *Hieronymus Bosch*, Brussels and Paris, 1914. Kurt Pfister, *Hieronymus Bosch*, Potsdam, 1922; Walter Cohen in Thieme-Becker, *Künstler-lexikon*, 1910; M. J. Friedländer, *Altniederländische Malerei*, Vol. V, Berlin, 1927; Karl Justi, *Die Werke des Hieronymus Bosch in Spanien*, Berlin Jahrbuch X, (1889), 121; H. Dollmayr, *Hieronymus Bosch und die Darstellung der vier letzten Dinge*, Vienna Jahrbuch, XIX (1898), 284; L. von Baldass, *Die Chronologie der Gemälde des Hieronymus Bosch*, Berlin Jahrbuch, XXXVIII (1917), p. 177.

For drawings formerly attributed to Bosch, *see* anon. drawings (1859-7-9-2822), anon. German drawings, XVth cent. (1847-3-6-12).

1. A Fool about to be shaved by a Nun.

The fool seated on a basket in the centre holds a napkin and a basin under his chin with his l. hand, while he raises the nun's skirt with his r.; she stands behind him, holds a wafer iron in her l. hand and touches his chin with her r.: she wears a fur cap on top of her hood; to the l. and behind the first nun is a second who looks towards the fool and brandishes in her r. hand a pair of tongs, in her l. a gridiron, which she is beating together and to the sound of which she is dancing; through a window on the r. a man leans playing on a pipe; below the window is a fool's bauble leaning against the wall.

[$6\frac{7}{8} \times 8\frac{3}{16}$ in.; 17·4 × 20·8 cm.] Pen and brown ink; additions in ink of a lighter brown are the shadows round the basket, some scribbling round the shaving nun's r. arm; in wash, some work on her headdress and right sleeve. Watermark, a Gothic P.

Collection: Woodburn.

Purchased, 1854.6.28.46.

Reproductions: Paul Lafond, *op. cit.* facing p. 72 (slightly enlarged); Popham, *op. cit.*, pl. 30; K. Pfister, *op. cit.*, Abb. 4.

Lit.: P. Lafond, *op. cit.*, p. 88; M. J. Friedländer, *Altnied. Malerei*, Vol. V, p. 126; Otto Benesch, Albertina Catalogue, p. 12, No. 75.

The present group is incorporated as the r. hand portion of a drawing in the Albertina (Benesch, No. 75), engraved by Pieter van der Heyden and published by Hieronymus Cock in 1567. The Albertina drawing and the engraving are both reproduced by Lafond facing p. 66 and p. 96 respectively. The Albertina drawing was probably executed by some artist in the employment of Hieronymus Cock for the engraving by van der Heyden. Only the portion which reproduces the British Museum drawing is certainly after Bosch, though other elements, *e.g.*, the dog standing on his hind legs, are borrowed from him.

The subject of the present drawing is by no means clear. Benesch says it illustrates the Flemish proverb, "Hij is in dem rechten barbierswinkel, daar men hem wel fijntjes zal poetsen." It might equally well have reference to "Tscheers qualic ghewet den baert qualic ghenet en ruide handen doen menigen man crijselt anden," the French equivalent of which François Goedthals (*Les proverbes anciens flamengs*, Antwerp, 1568, p. 35) gives as "Barbier qui n'a main seure, pouroit causer gros accidents." But the particular significance of the woman in nun's habit with the wafer iron who stands for the barber as well as that of the dancing nun and the fool blowing on the peculiarly shaped pipe have yet to be explained.

There has been and can be little doubt that the drawing as well as the composition is actually Bosch's. The weaknesses, lack of relief and the rather tentative outline are characteristic of Bosch's drawing and in no way point to a copy.

The picture, for which the drawing must have been a study, would have been of the type of the *Charlatan* at S. Germain-en-Laye or the *Operation for the Stone* in the Prado at Madrid and have belonged to Bosch's later period.

CLAESZ, Aert, called **AERTGEN VAN LEYDEN** (b. 1498; d. 1562). Painter and designer for glass: pupil of Cornelis Engebrechtsz in 1516 and, according to van Mander, influenced by Scorel and Heemskerck; worked in Leyden. Aertgen is known only from van Mander's biography and from the conflicting evidence of old inscriptions on drawings. The attribution to him of the two following drawings is extremely doubtful and rests on 18th century inscriptions. It is not inconsistent with the attribution to him of a picture in the Binder Coll., Berlin (Archiv für Kunstgeschichte, I, 3), made on the strength of van Mander's description of Aertgen's style.

Lit.: van Mander, I, p. 321; Walter Cohen in Thieme-Becker; Wurzbach.

TWO SCENES FROM THE PASSION: DESIGNS FOR STAINED GLASS ROUNDELS.

1. The Taking of Christ.

Christ, almost in the centre, is seized by a naked soldier on the l., while Judas on the r., also naked, is about to embrace Him; further back on the r. St. Peter is attacking the servant of the High Priest.

[Circular: diameter 13 in.; 33 cm. The paper is in two portions, a segment, 7·2 cm. at its greatest extent, being added at the top.] Pen and ink outline and grey wash on paper tinted pink. Watermark, Arms of Nuremberg, like Briquet 925.
Collections: Lawrence, Woodburn, Francis Abbott, Miller-Morrison.
Purchased, 1920.4.20.6.
Reproduction: Burlington, XXXVIII (1921), facing p. 26; pl. II.

2. Christ before Pilate.

Christ is led from the l. by two naked soldiers before Pilate who, naked also, is seated on a throne on the r. ; the scene takes place inside a renaissance building.

[Circular : diameter 13 in. ; 33 cm. The paper is in two portions, a segment, 7·1 cm. at its greatest extent, being added at the top ; a segment about 1·2 cm. wide on the l. missing.] Pen and ink outline and grey wash on paper tinted pink. No. 321 at bottom in a 17th or 18th cent. hand.
Collections : as No. 1.
Purchased, 1910.4.20.7.
Reproduction : as No. 1.

Both drawings are published and fully discussed by Mr. Campbell Dodgson in the *Burlington Magazine*. Since the publication of that article four other sheets (three drawn on both sides) undoubtedly by the same hand, but not belonging to the same series, have come to light (published Old Master Drawings, II (1927), p. 37, by the present writer). These show more markedly than the present drawings affinities with the South German (Donau-) School. Ernst Buchner (*Beiträge zur Geschichte der deutschen Kunst*, Bd. I, p. 255) had previously attributed the two British Museum drawings to Abraham Schöpfer, a South German artist, but I do not think that the attribution to that artist individually, or to the South German School generally, can be maintained, in face of the close connection which the drawings show to Scorel. The German characteristics are explicable on the supposition that the artist visited S. Germany. In the case of Aertgen, it is true, van Mander is silent as to any such visit.

COCK, Mathys (b. about 1509 ; d. before 1548). Landscape painter and draughtsman : born and died in Antwerp ; elder brother of the publisher and engraver, Hieronymus Cock (*q.v.*) ; master in Antwerp by 1540 ; appears to have visited Italy before this date. Van Mander states that he was inspired by the Italian manner and that his designs were etched by his brother Hieronymus, mentioning particularly the set of twelve landscape etchings (1558). The attribution to Mathys rather than to Hieronymus of a group of landscape drawings (of which that described below forms one), some of which have the old inscription "cocq" and dates ranging from 1537 to 1544, is rendered probable by this statement of van Mander's, as their style agrees very closely with that of the etchings in question and Mathys appears to have been the more important personality artistically.

Lit. : van Mander, I, 289 ; M. J. Friedländer, *Jan, Mathijs und Hieronymus Cock* ; Amtliche Berichte, XXXVI (1914–15), 139 ; L. Baldass, *Die Niederländische Landschaftsmalerei von Patinir bis Bruegel*, Vienna Jahrbuch, XXXIV (1918), 147 ; the same, *Ein Landschaftsbild von Matthys Cock*, Zeitschrift, LXI (1927–8), 90.

For a drawing formerly attributed to Mathys Cock, *see* Pieter Koecke, No. 8.

1. Landscape with the Rape of Helen.

Helen in the foreground on the l. is being pulled and pushed into a rowing boat ; in the background to the l. horses crossing a bridge and further to the r. a struggling woman being carried off by a man and a battle in progress ; a steep rock in the distance to the l. and a round temple on the extreme r.

[8⅞ × 13⅝ in.; 22.5 × 34.5 cm.] Pen and brown ink and blue wash. Backed, no watermark visible.
Purchased, 1919.8.22.30.

The attribution to Mathys Cock is due to M. J. Friedländer. The drawing comes nearest in style to one in the collection of Frits Lugt, Maartensdijk (illustrated in Zeitschrift, *loc. cit.*, p. 93) and presumed by Baldass to date from the very end of Mathys's career. All the figures in the foreground, except the youth carrying a vase, the ships and the horses and part of the battle are copied from Marcantonio's engraving, Bartsch XIV, 170, 209.

CORNELISZ VAN OOSTSANEN, Jacob (b. before 1470; d. 1533). Painter and engraver for woodcut and glass: born in Oostsanen in the Waterland; in Amsterdam by 1500; probably identical with a "Jacob van Amsterdamme" inscribed as master in the Guild of St. Luke at Antwerp in 1507; second master of Jan Scorel (*q.v.*) about 1512; pictures by him dated between 1506 and 1533. Jacob Cornelisz's style seems to derive from the school of Haarlem and particularly from the painter known as the Master of the Martyrdom of St. Lucia. Attempts recently made by M. J. Schretlen to attribute to Jacob Cornelisz a large mass of 15th-century woodcut book illustration and by Prof. J. Six to divide the hitherto accepted work between Jan van Hout, Cornelis Buys and Jacob Cornelisz himself, appear to the writer unsuccessful.

Lit.: Walter Cohen in Thieme-Becker, *Künstlerlexikon*, 1922, with list of authorities up to that date; Kurt Steinbart, *Die Tafelgemälde des Jacob Cornelisz von Amsterdam* (Studien zur deutschen Kunstgeschichte, Heft 221), Strassburg, 1922; J. Six, *Jan van Hout, Cornelis Buys en Jacob Cornelisz*, Oud Holland, XLII (1925), 1; M. J. Schretlen, *Dutch and Flemish Woodcuts of the Fifteenth Century*, London, 1925; and also in Oudheidkundig Jaurboek, 3rd series, V (1925), 143.

For the drawings specially, see M. J. Friedländer, *Eine Zeichnung Jacobs van Amsterdam*; Amtliche Berichte, XXX, 49; Kurt Steinbart, *Paramente nach verscholleun Malereien des J. C.*, Kunst-chronik, N.F. XXXIII (1921), 931; A. E. Popham, *Old Master Drawings*, I (1926), p. 39; Kurt Steinbart, *Nachlese im Werk des Jacob Cornelisz* (Marburger Jahrbuch für Kunstwissenschaft, Band. V, 1929).

For a drawing formerly attributed to Jacob Cornelisz, *see* anonymous drawings (Ft. 4–94).

1. A Messenger telling Abraham of the Capture of Lot and the Meeting of Abraham and Melchisedek (Genesis, XIV, 13 and 18).

On the l. under a portico Abraham stands receiving the messenger who is kneeling on his l. knee and removing his cap with his r. hand; through an opening in the recesses of the building on the l. is seen another figure; in the background on the r. a flock of sheep with oxen, camels and men; farther back Abraham and Melchisedek meeting, and further back still a battle in progress.

[Circular, diameter 8$\frac{13}{16}$ in.; 22·5 cm.] Pen and brown ink.
No provenance recorded: in collection since before 1837.
Ff. 4—91.
Reproduction: Pl. II.
Lit.: Kurt Steinbart, *Nachlese*, p. 16.

Design for stained glass. A fine roundel exactly reproducing the present drawing is in the Musée Archéologique at Ghent; another, possibly belonging to the same series, is the roundel in the Victoria and Albert Museum (H. M. Murray Bequest) of Abraham prostrating himself before the Lord and the circumcision of Isaac.

Formerly attributed (by Waagen ?) to Geraert of Haarlem (Geertgen tot sint Jans). The present attribution, which is the writer's, is based on the resemblance of the drawing to Jacob Cornelisz's woodcuts, particularly to the series of the "Round Passion" of 1512-1514. The legs of the messenger in the drawing should be compared with those of the soldier on the l. of the woodcut of Christ rising from the Tomb (B. 12), and his face with that of the man raising his hand on the l. of the Ecce Homo (B. 8). Compare also the figure of a soldier spearing a prostrate enemy in the background of the drawing with that of a soldier in the signed woodcut of the Miracle of the Jew who touched the Virgin's coffin. The cutting, particularly that of the Round Passion, is so good and so obviously reproduces Jacob Cornelisz's pen drawing with accuracy that a comparison between a woodcut and a drawing is in this case feasible.

2. Susannah and the Wicked Elders: *Verso* The Annunciation.

Susannah is seated on the r. on the edge of a square stone trough into which water is thrown from a hexagonal Gothic turret surmounted by a group of two *putti*; on the edge of the trough beside Susannah stands a flask; the two elders, the foremost of whom is bearded and bareheaded, approach from the l.

Verso. The Virgin is seated on the r., both her hands resting on a book on her knees; the angel Gabriel stands in the centre of the roundel, holding a sceptre in his l. hand and giving the benediction with his r.; he is supported by two angelic acolytes.

[Circular, diameter 8⅝ in.; 21·8 cm.] Pen and brown ink; part of the dress of the foremost elder (on the obverse) washed with grey. No watermark.

No provenance recorded; in collection since before 1837.

Ff. 4—92.

Reproduction: K. Steinbart, *Nachlese*, Abb. 34, 35; Pl. II.

Designs for stained glass roundels. Formerly attributed (by Waagen ?) to Geraert of Haarlem. The present attribution, like that of the preceding, with which it has been associated since before 1837, is the writer's, and based on the resemblance which the drawing shows to Jacob Cornelisz's style. The angel of the Annunciation particularly should be compared with an angel, a fragment from the Altar of the Sacraments of the Heilige Stede, now in the Rijksmuseum at Amsterdam.

CORNELISZ, Pieter, called KUNST (b. about 1490; d. after 1542). Designer for and painter of glass: born in Leyden, the elder son of the painter Cornelis Engebrechtsz (*q.v.*); pupil of his father in company with Lucas van Leyden; mentioned in Leyden archives in 1514, 1519 and 1523; dates on drawings now accepted as his range from 1517 (Oxford and Amsterdam, the latter from Rodrigues Coll.) to 1542 (Stockholm and London), his style of drawing during these 25 years shows remarkably little change, except that in the later drawings the landscape tends to become more important.

Lit.: van Mander, I, 123; F. Dülberg in Oud Holland, XVII (1899), 66 note; N. Beets, *Pieter Cornelisz Kunst, glas-schryver, en .... schilder;* Oudheidkundig Jaarboek, 2nd Series, II (1909), 10; L. von Baldass, *Notizen über Holländische Zeichner des XVI. Jahrhunderts, Pieter Cornelisz*, Mitteilungen XXVIII (1915), 25; F. Winkler, Old Master Drawings, IV (1929), 27.

For a drawing formerly attributed to Pieter Cornelisz, *see* anonymous drawings (Sloane 5237–9).

1. One of the Acts of Mercy: Delivering Prisoners.

In the centre a group of three figures; a gentleman on the l., seen in profile, is paying money to a minister of justice who holds a staff in his l. hand; a guard with a halberd behind; a dog in the foreground to the r.; behind a prison from which a prisoner is being conducted by a gaoler with a bunch of keys; other prisoners are visible through the barred windows of the building.

[9⅛ × 7¾ in.; 25 × 19·5 cm.] Pen and brown ink; signed with monogram on buttress of prison and dated 1524.
Collection: Rodrigues (Sale, Amsterdam, July 12th–13th, 1921, lot 57).
Purchased, 1921.10.12.5.
Reproductions: Oudheidkundig Jaarboek, 2nd Series, II (1900), 14; Rodrigues Sale Catalogue, pl. XXI; pl. III.

Design for stained glass; a panel executed from this drawing and published by Beets, Oudheidkundig Jaarboek, *loc. cit.*, is in the Louvre. Another drawing belonging to the same series, also signed with monogram and dated 1524, is at Amsterdam (reproduced Amsterdam Drawings, plate 99). The letter "f" on the present drawing refers to the order in the series of the Acts of Mercy (the 6th). "Custos Decker," in an 18th century hand, is an old and erroneous interpretation of the monogram.

2. Joseph receiving his Ten Brethren in Egypt.

On the r. Joseph, wearing a crown and holding a sceptre in his l. hand, stands while the group of his ten brethren kneels before him on the l.; behind Joseph are two old men; the scene takes place in the courtyard of a chateau; in the background Joseph is seen ushering his brothers up a flight of steps leading to a doorway.

[10⅜ × 7⅞ in.; 27·3 × 20 cm.] Pen and brown ink. The paper is backed.
Purchased from Mr. W. M. Voynich, 1911.4.15.1.
Reproduction: Pl. III.

Probably a design for a stained glass panel; belonging to the same series apparently as drawings at Hamburg (Joseph cast in the well; 25·9 × 20 cm.; Prestel publication of Hamburg drawings XII, No. 3) and Munich (Joseph sold to Potiphar; 25 × 20·2 cm.; Munich drawings, 104, as Lucas van Leyden). The divergence in height may be accounted for by the Hamburg and Munich drawings being cut. None of these drawings is signed or dated; their style resembles most nearly that of drawings dated 1531–2 such as the *Burying the Dead* at Berlin (reproduced Baldass, *loc. cit.*, Abb. 2).

3. Faith.

She stands on a hillock directed to the r., holding a book in her r. hand and a chalice in which is the holy wafer in her l.; landscape background.

[9⅜ × 6¾ in.; 23·4 × 17·1 cm.] Pen and black ink. Watermark: a shield surmounted by a crown, on the shield two bendlets and in chief three fleurs-de-lys.
Collection: Chariatte.
Purchased, 1925.4.20.3.
Reproduction: Pl. III.

Probably a design for a stained glass panel, one of a series. The treatment of the landscape would point to a late stage in the artist's career, about 1540.

4. St. Christopher.

Landscape seen from the entrance of a cave on the l. of which sits a holy hermit, a lamp in his l. hand and a crucifix before him on a ledge; on the r. is a bell supported between two trees; wading through a river in the

distance St. Christopher is seen carrying on his shoulder the Infant Christ seated on the orb of the world.

[Circular, diameter $9\frac{7}{8}$ in. ; 25·1 cm. Segments of the circle have been cut away at top and bottom so that the height is only $8\frac{3}{16}$ in. ; 20·8 cm.] Pen and black ink.
Purchased, 1883.10.13.25.
Reproduction : Pl. IV.

Design for a stained glass roundel. A drawing of exactly similar style of the Temptation of Our Lord is at Stockholm ; this drawing is dated 1542 and it is to be presumed that this same date inscribed on the British Museum drawing in a different ink at a later time is a correct copy of a date which has been cut off. The "Lucas Cranic," inscribed at the bottom, apparently replaces another name (in the same ink as the date) which has been scratched out.

COXCIE, Michiel the Elder (b. 1499 ; d. 1592). Painter and designer of tapestry of Malines : pupil of his father, an otherwise unknown painter of the same name as his son, and of Bernard van Orley in Brussels ; spent many years in Italy and Rome, where Vasari met him in 1532 ; employed by Cardinal Willem van Enckevoort in 1531 to paint the Chapel of St. Barbara in S. Maria dell' Anima in Rome ; elected member of the Academy of St. Luke in Rome in 1534 ; 1539 master in the Guild at Malines ; 1543 burgher of Brussels, where he lived till just before 1563 ; in 1557 made a copy of the Van Eyck altarpiece at Ghent for Philip II ; married (1) Ida von Hasselt (d. 1569), (2) Johanna van Schelle ; protected by the Spaniards during the troubles in the Netherlands ; died as the result of a fall from a scaffold on which he was painting. Philip II gave him the title of "King's Painter."

Lit. : van Mander, II, 33 ; G. J. Hoogewerff in Thieme-Becker ; *see also* L. Baldass, *Niederländische Tapisserientwürfe des Romanismus*, Vienna Jahrbuch, N.F. II (1928), p. 247 *ff.*

For a drawing formerly attributed to Michael Coxcie, *see* anonymous drawings.

1–10. Series of drawings of the Loves of Jupiter for the anonymous engravings of the School of Marcantonio (undescribed ; a complete set in the British Museum). It is recorded by Vasari (ed. Milanesi, Vol. V, p. 435, 6) that Coxcie was the draughtsman of the series of prints of the story of Cupid and Psyche engraved by the Master of the Die and Agostino Veneziano. The present series must also date from the time of Coxcie's stay in Italy in the early 30's.

1. The Rape of Ganymede by Jupiter.

Ganymede is carried aloft by the eagle ; at the bottom on the r. two nymphs ; on the l. two dogs.

[7 × $5\frac{3}{8}$ in. ; 17·7 × 13·7 cm.] Pen and ink ; outlines marked with a stylus ; numbered in contemporary hand above Ganymede's head 1 ; signed with Coxcie's monogram in bottom l. corner.
Purchased, 1851.1.12.1.
Reproduction : Fine Arts Quarterly, Vol. III (1864, 5), facing p. 104.

The figure of Ganymede is suggested by the Adam and the "Ignudi" on the roof of the Sixtine Chapel with the help of Michelangelo's drawing

at Windsor of the Rape of Ganymede (dating probably from about 1533) or the engraving from it. The mourning nymphs are borrowed from Michelangelo's drawing of the Fall of Phaethon at Windsor or the engravings from it. The two dogs occur in an engraving of Diana and Actæon, catalogued by Bartsch (XV, 40, 10) as school of Marcantonio.

2. JUPITER AND ANTIOPE.

Antiope seated on a stone pedestal on the l. receives Jupiter, under the form of a satyr, approaching from the r. and drawing a curtain with his l. hand.

[6⅝ × 5⅜ in.; 17·4 × 13·5 cm.] Pen and ink; outlines marked with the stylus; numbered 2 in old hand on cornice above Jupiter's head.
Purchased, 1861.1.12.2.

3. JUPITER, IN THE FORM OF AMPHITRYON, ENJOYING THE LOVE OF ALCMENA.

The pair sit embraced on a stone seat on the l.; the eagle is below Jupiter's leg; an opening with a landscape on the r.

[6⅞ × 5 7/16 in.; 17·5 × 13·8 cm.] Pen and ink; outlines marked with the stylus; numbered 3 on curtain above Alcmena's head.
Purchased, 1861.1.12.3.

4. JUPITER APPEARS TO SEMELE ATTENDED BY THE CLOUDS, THE LIGHTNING AND THE THUNDERBOLT.

Semele is seated on the r. in front of a column; Jupiter is on the clouds to the l. in the distance.

[6⅞ × 5½ in.; 17·4 × 13·9 cm.] Pen and ink; outlines marked with the stylus; numbered 4 to r. of Jupiter's l. hand.
Purchased, 1861.1.12.4.

5. JUPITER, IN THE FORM OF A BULL, CARRYING OFF EUROPA.

Europa is seated towards the l. on the back of the bull, which is swimming; three women are gesticulating on the bank to the l.

[7 × 5 7/16 in.; 17·8 × 13·8 cm.] Pen and ink; the outlines marked with the stylus; numbered 5 above Europa's head; signed with the monogram in l. bottom corner.
Purchased, 1861.1.12.5.
Reproduction: Fine Arts Quarterly, Vol. III (1864, 5), facing p. 102.

6. JUPITER, AS A FLAME OF FIRE, ENJOYING AEGINA.

The two figures are on a bank in the centre, surrounded by flames, the eagle in the foreground.

[6 15/16 × 5 7/16 in.; 17 × 13·8 cm.] Pen and ink, the outlines marked with the stylus; numbered 6 in the centre above the heads of Jupiter and Aegina.
Purchased, 1861.1.12.6.

7. JUPITER, IN THE FORM OF A SPECKLED SERPENT, ENJOYING PROSERPINA.

Proserpina, naked except for some drapery over her r. shoulder, is seated on a bank under some trees, facing to the l. and holding the snake in her r. hand.

[6¾ × 5 7/16 in.; 17·2 × 13·7 cm.] Pen and ink; the outlines marked with the stylus; numbered 7 above Proserpina's head.
Purchased, 1861.1.12.7.

8. JUPITER, IN THE FORM OF A SWAN, ENJOYING LEDA.

Leda reclines on a bank on the l. under some trees, her l. hand on the swan's neck; a pool with a tree-stump in the r. foreground.

[6 13/16 × 5 5/16 in.; 17·3 × 13·8 cm.] Pen and ink; the outlines marked with the stylus; numbered 8 at the top slightly to the r.
Purchased, 1861.1.12.8.

9. JUPITER, SURPRISED BY JUNO, TRANSFORMS IO INTO A HEIFER.

Jupiter on the l. holds Io, who has already suffered a partial transformation into a heifer, in his arms; Juno with her peacock in clouds above on the r.

[$6\frac{3}{4} \times 5\frac{7}{16}$ in.; 17·2 × 13·8 cm.] Pen and ink; the outlines marked with the stylus; numbered 9 in centre above Jupiter's head.
Purchased, 1861.1.12.9.

10. JUPITER, IN THE FORM OF DIANA, ENJOYING CALLISTO.

Callisto, reclining on a bank on the r. under some trees, is approached by the disguised god: the lightning and the thunderbolt on the ground on the r.

[$6\frac{5}{16} \times 5\frac{5}{16}$ in.; 17·6 × 13·4 cm.] Black chalk; the outlines marked with the stylus; numbered 10 to the l. in the upper part; signed with monogram in lower r. corner (partially obliterated).
Purchased, 1861.1.14.10.

The fact that this drawing is in a different medium from the remaining nine suggests that it may be a copy. Both the quality of the drawing itself, however, the apparently genuine monogram and the fact that it was used by the engraver, seem to me to show that it is also the original design.

DAVID, Gerard (b. about 1460; d. 1523). Painter: born at Oudewater, near Gouda, in Holland; entered the Painters' Guild at Bruges as a stranger in 1484; "Vynder" of his guild in 1487/8, 1498/9; "dekin" 1501/2; given commissions by the town of Bruges in 1488, 1495 and 1498; married shortly after 1496 Cornelia Cnoop, daughter of the head of the Goldsmiths' Guild; died August 13th, 1523. One of the two pictures executed for the town of Bruges of the history of the unjust judge Sisamnes is dated 1498; the important picture at Rouen of the Virgo inter Virgines is recorded to have been given as well as painted by the Master in 1511.

Lit.: E. Freiherr von Bodenhausen, *Geraert David und seine Schule*, Munich, 1905; M. J. Friedländer, *Altniederländische Malerei*, Vol. VI, 1926. For the drawings, *see also* Sir Martin Conway, *Drawings by Gerard David*, Burlington, XVII, p. 155; F. Winkler, *Geraert David und die Brugger Miniaturmalerei seiner Zeit*, Monatshefte, VI, p. 271; the same, *Das Skizzenbuch Gerard Davids*, Pantheon, III (1929), 271.

1. PORTRAIT STUDY OF A FRANCISCAN FRIAR.

Half-length, turned three-quarters to l., the hands joined in prayer.

[$10\frac{3}{16} \times 7$ in.; 25·9 × 17·9 cm. The top corners rounded and made up.] Silver point and black chalk on slate-coloured prepared ground.
Collections: Robinson, Malcolm.
Purchased, 1895.9.15.999.
Reproductions: Photo. Braun (as Jan van Eyck); Popham, *op. cit.*, pl. 31; Vasari, 2nd ser., IX, 7.
Lit.: Malcolm Catalogue, No. 541; attributed to Jan van Eyck on the strength of the supposed resemblance to that artist's drawing at Dresden.

Formerly arranged in British Museum under anonymous Netherlandish drawings; published as school of Gerard David by the writer and subsequently in the Vasari Society as by David himself. The quality of the

drawing seems to warrant this attribution, which was, I believe, suggested by Prof. Friedrich Winkler. The style is exactly similar to that of the drawings in the sketch-book published by Conway and Winkler, leaves of which are in the collections at Frankfurt, Paris and Cracow, and in the collections of Baron Edmond de Roths·hild and Prince Liechtenstein. The main differences consist in the larger scale and the slate-coloured ground. The latter is most common in drawings of the so-called Antwerp Mannerists, but was certainly used in Bruges or Ghent in the last years of the 15th century. It is not necessary to assume therefore that the present drawing is subsequent to David's visit to Antwerp in 1515, though on general principles it must be dated late, after 1500.

There is a minute inscription to the r. of the head, which has been interpreted[1]: *D[ominus] Gerbert[us] vander miss[en]*, but the first words are uncertain. It is doubtless the name of the friar.

There is a connection, though not a very close one, with the portrait of an ecclesiastic in the National Gallery (School of Gerard David, No. 710) and the picture in the Kann Coll. (Illustrated Catalogue of Pictures II plate 10), which repeats the hands and body of the National Gallery picture.

COPY AFTER GERARD DAVID.

2. The Descent from the Cross.

A bearded figure mounted on the ladder which is leant against the Cross lowers the body of Christ; Joseph of Arimathea on the l. supports the weight; on the r. the Virgin Mary kisses the l. hand, while behind are Mary Magdalene and St. John; above, to the l., part of the study of a bearded head.

[$10\frac{5}{8} \times 7\frac{1}{2}$ in.; 26·2 × 18·7 cm.] Point of the brush and Indian ink on vellum heightened with white.
Collection: Sloane.
5218-216.

The drawing appears to be a copy of the picture by David formerly in the Carvalho Collection, Paris (Bodenhausen, No. 43 and plate). There are two points about it to be noted; it is in reverse to the picture and the head of the man on the l. of the drawing is quite different and much superior to that on the r. of the picture. Bodenhausen remarks that this obviously feeble head in the picture is the work of an assistant. Was the present drawing copied from another lost version? In the version in the Frick collection which Friedländer (No. 192) describes as the original of which the Carvalho and Uffizi pictures are repetitions[2], the head is different again. I can offer no explanation of the drawing being in reverse to the pictures. It may conceivably have been traced from an actual picture; the size of the Carvalho picture is practically the same, supposing the drawing to have been slightly cut.

The modelling of the body of Christ in fine flicks suggests the work of an artist of the following of Hugo van der Goes (*cf.* the drawing of Jacob and Rachel at Christ Church, Oxford), perhaps an illuminator. The drawing may have been projected as the basis for an illumination, which was never carried beyond the initial stages. A drawing on vellum of very similar style and technique, obviously the work of an illuminator, is in the Amsterdam Prentenkabinet (St. Barbara with scenes from her martyrdom. 24 × 19·8 cm., from the Robinson coll.).

ENGEBRECHTSZ, Cornelis (b. 1468, d. 1533). Painter of Leyden: mentioned in the lists of the Schützendienst of Leyden from 1499–1519. Father of Cornelis, Lucas and Pieter Cornelisz (Kunst) (*q.v.*); master

[1] By M. Frédéric Lyna, of the Royal Library at Brussels, to whom I am much indebted.

[2] Yet another version, closely resembling the Carvalho picture, belonged to M. Laurent Meeus and was exhibited at the Flemish Exhibition, Burlington House, 1927, no. 93.

of the latter two, of Aert Claesz van Leyden (*q.v.*) and of Lucas van Leyden (*q.v.*). Two of his most important and characteristic works are in the Leyden Museum, a triptych with Christ on the Cross executed shortly after 1508 for the convent of Marienpoel, near Leyden, and another triptych, painted shortly before 1526, for the same convent (both of these are mentioned by van Mander). A number of drawings of the so-called Antwerp Mannerists have been incorrectly attributed to him in the past (*e.g.*, in British Museum, Jan de Beer, No. 2).

Lit.: van Mander, I, 125; Franz Dülberg, *Die Leydener Malerschule* (Berlin Dissertation); Walter Cohen in Thieme-Becker; P. Wescher, *Zur Chronologie der Gemälde des Cornelis Engebrechtszen*, Zeitschrift f. bild. kunst, LVIII (1924), 96.

For drawings formerly attributed to Cornelis Engebrechtsz, *see* Jan de Beer (No. 2) and anonymous drawings (1909.1.9.6).

1. St. Donatus (?)

The Saint, wearing episcopal mitre and holding the crozier in his l. hand, is seen half-length standing in front of a well into which the end of his crozier is plunged; a pulley wheel for a bucket is on the l.

[$8\frac{9}{16}$ × $7\frac{1}{4}$ in.; 21·7 × 18·4 cm. The corners cut off; diameter of circle $8\frac{1}{4}$ in.; 21 cm.] Drawn with the point of the brush on prepared grey surface; false signature ⌊ at bottom on r. Design for stained glass roundel.
Collection: Rev. W. H. Barnard.
Purchased, 1892.8.4.81.
Reproduction: Pl. IV.
Lit.: Sir S. Colvin, Prussian Jahrbuch, XIV (1893), p. 166.

The identity of the Saint is doubtful. The only sainted bishop connected with a well mentioned by Husenbeth is St. Donatus of Arezzo, who purified a poisonous well, expelling therefrom a dragon. The action of the saint's crozier here is appropriate enough, but one would expect the presence of the dragon.

The drawing, which came from the Lucas van Leyden album, corresponds so exactly in style with that of Engebrechtsz, as shown in his paintings, that the attribution to him may be confidently accepted. A good example for comparison is the St. Martin of Tours in the wing of the Leyden altarpiece with the Lamentation of about 1526.

EYCK, Jan van (b. about 1390; d. 1441). Painter and miniaturist: born at Maaseyck, near Maastricht; from 1422 to 1424 in the service of John of Bavaria, Count of Holland; 1425 court painter and "varlet de chambre" to Philip the Good, Duke of Burgundy; employed by him on diplomatic missions 1426–1428, in the latter year to Portugal; 1430 (?)–1432 at work on the Ghent altarpiece; 1431 bought a house in Bruges, in which city he died.

Signed and dated pictures by Jan van Eyck, in addition to his share of the Ghent Adoration of the Lamb, are the "Tymotheos" in the National Gallery, 1432; Madonna and Child, from Ince Hall, in the Melbourne Gallery, 1433; portrait of a man in a turban, National Gallery, 1433; Giovanni Arnolfini and his wife, National Gallery, 1434; altarpiece with St. Donatian and St. George and the Donor

Georges van der Paele, Academy, Bruges, 1436; Jan de Leeuw, Vienna, 1436; St. Barbara, Antwerp, 1437 (unfinished); Madonna by the fountain, Antwerp, 1439, and portrait of the artist's wife, Margaret, Academy, Bruges, 1439.

Lit.: W. H. James Weale, *Hubert and Jan van Eyck*, London, 1908 (2nd edition, with M. W. Brockwell, 1912); Max Dvořák, *Das Rätsel der Kunst der Brüder van Eyck*, Vienna Jahrbuch, XXXIV (1903), 161; M. J. Friedländer in Thieme-Becker, XI (1915); the same, *Altniederländische Malerei*, Vol. I.

SCHOOL OF JAN VAN EYCK.

1. Portrait of a Gentleman.

Bust, three-quarter length, wearing chaperon.

[$8\frac{5}{16} \times 5\frac{1}{8}$ in.; 21·5 × 14·4 cm.] Silver point on prepared cream coloured surface. Untouched and in practically perfect preservation. No watermark.
Collections: Emile Galichon (Sale, Paris, 1875, May 10th-14th), W. Mitchell (Sale, Frankfurt, F. A. C. Prestel, May 7th, 1890); Malcolm (Catalogue, Add. 28).
Purchased, 1895.9.15.998.
Reproductions: Gazette, XXII (1867), facing p. 85 (engraving); Grosvenor Galleries, Winter Exhibition (1877-78), Illustrated Catalogue, facing p. 80; Vasari, IX, 12; Popham, pl. 9.

Variously attributed to Jan van Eyck, to Simon Marmion (by Michiels, quoted by E. Galichon in Gazette XXII (1867), p. 82), to Petrus Cristus (by Karl Voll, *Die Werke des Jan van Eyck*, 1900, p. 123); more recently described as by an unknown artist (notice by E. M. to Vasari reproduction). M. J. Friedländer (*Altniederländische Malerei*, I, p. 125) ascribes it with a "degree less certainty" (than the Frankfurt drawings, of a man with a hawk and of a lady) to Jan van Eyck, adding that it would have to be placed early in his career. The drawing appears to me to be by the same hand as the portrait of a lady at Frankfurt just referred to (reproduced *Frankfurt Drawings*, XVI, 6), and to differ considerably in style from the undoubted portrait of Albergati at Dresden, the portrait of a man with a hawk at Frankfurt (*Frankfurt Drawings*, XVI, 7), the portrait head of a man in the Louvre (reproduced Popham, pl. 7) attributed by Friedländer to Jan van Eyck himself. The draughtsman of the present work and of the lady at Frankfurt has a style distinctly less advanced than that shown in the portraits enumerated above; there is a hardness of outline and a lack of surface modelling which differentiate him from Jan van Eyck at any stage of the latter's career. There is no question of the stiffness either of this or the Frankfurt drawing being the incompetence of a copyist; they are obviously the original work of a somewhat primitive artist. He would appear to have been employed by Jacqueline of Bavaria, if the drawing at Frankfurt really represents that princess, as seems fairly well established (see G. Glück, *Mitteilungen*, 1905, p. 1). If we are also to accept the date, 1432, on the back of the copy which identifies the Frankfurt drawing as Jacqueline, and the date seems a probable one, we can add that the artist was probably in her service or in that of her fourth husband, Frank van Borselen, in that year. The present drawing would seem at least as early as this; the headdress, for which I can find no exact parallel, belongs to a period, the first twenty or thirty years of the 15th century, before the chaperon became standardized in form. The identification of the personage as Duke Philip the Good of Burgundy (by E. Galichon, in *Gazette*, *loc. cit.*) seems to me an improbable one; the features bear no particular resemblance to those of the Duke. Without the aid of such a testimony as a named picture reproducing the drawing, any certain identification is unlikely.

For drawings formerly attributed to **GEERTGEN TOT SINT JANS**, see anonymous drawings (1854.6.28.24) and Jacob Cornelisz, Nos. 1 and 2.

GOSSAERT, Jan, called **MABUSE** (b. about 1478 ; d. between 1533 and 1536). Painter, engraver and designer for woodcut and stained glass : probably born in the castle Duurstede, near Utrecht ; master in the Antwerp guild, 1503 ; in Rome probably by 1508, certainly by 1509, executing commissions for Philip of Burgundy ; on the latter's appointment as Bishop of Utrecht in 1517, Gossaert probably resided in that town ; on Philip's death, in 1524, Gossaert entered the service of his great-nephew, Adolphus of Burgundy, and moved to Middelburg, where he died. It has been assumed from the style of Gossaert's early works that he was a pupil of Geraert David (*q.v.*) in Bruges, but his visit to Italy in 1508–9 and his adoption of Italian forms and models were the main factors of his contemporary fame. Though generally called the first Romanist, Gossaert's technique and traditions remain thoroughly Flemish.

Lit. : van Mander, I, 232 ; E. Weiss, *Jan Gossaert gen. Mabuse*, Parchim, 1913; F. Winkler in Thieme-Becker; L. von Baldass, Berlin Jahrbuch, XXXVI (1915), p. 225; F. Winkler, Berlin Jahrbuch, XLII (1919), 5.

1. The Virgin with the Infant Christ and St. John.

The Virgin is kneeling on one knee on the r. and holds up her dress with her r. hand ; the Infant Christ and St. John are frolicking with a lamb in front of her on the l.

[5$\frac{5}{16}$ × 6 in. ; 13·5 × 15·2 cm.] Pen and grey ink. The foremost child is drawn on a small piece of paper pasted on obviously to cover up a mistake ; the face and r. hand of the Virgin are touched up by a later hand in browner ink in a style resembling that of Aertsen ; the *D* on a tablet on the r. is also an addition.
Collection : Sloane (from the Dürer album, 1637).
5218–220.
Reproduction : Pl. IV.

The attribution to Gossaert is the writer's. Of the connection of the drawing with that master there can be no doubt, but in view of certain weaknesses it might be argued that it was rather a copy from, than a drawing by him. The drawing is indeed hesitating, but in a manner so characteristic of Gossaert, especially in his earlier period, that it must be his. The motive of the Virgin kneeling on the ground with the infants playing at her feet is an Italian one ; Madonnas by Raphael, such as the Holy Family with the lamb (at Madrid) must have been in Gossaert's mind ; he has sought, however, to improve on his models and transformed the decorous gaiety of Raphael's children into a rough and tumble.

2. A Woman's Bath.

Eight naked women in a bath-house ; in the centre, slightly to the l., one standing, combing her hair and holding a mirror ; behind her, a woman seated in a bath on the ground ; two other women seated on a bench which runs round two sides of the chamber, the one on the l. manicuring her feet ; another behind her looking out of a window, and one in front seated on the ground ; on the extreme r. a woman with her back to the spectator ; another standing between this last and the woman combing her hair.

[14$\frac{7}{8}$ × 19$\frac{3}{8}$ in. ; 37·9 × 50·2 cm.] Pen and ink over black chalk, faint traces of which remain ; squared for enlargement in black chalk. Watermark, a jug crowned like Briquet 12863-6. On back some partially obliterated hieroglyphics of the 17th or 18th century.
Purchased from Miss E. C. Allwood, 1924.5.12.1.
Reproduction : Onze Kunst, XLI (1925), 209.

Certainly an original drawing by Gossaert. The handling of the pen should be compared with that in the drawing of the Temptation in the Albertina (Schönbrunner-Meder 1189: Benesch 36). It belongs presumably to the period of Gossaert's large paintings of the nude, the Neptune and Amphitrite at Berlin, the Adam and Eve at Hampton Court, etc., *i.e.*, about 1516–17. The figure seated on the bench in the background, her arm resting on a jug, appears in a slightly altered form in the engraving of Hercules and Dejanira (P. III, 320, 5, as Baldung). The drawing can hardly be regarded as consisting of studies direct from life as is Dürer's drawing of a woman's bath at Bremen (L. 101), with which comparison is naturally suggested. The women's figures here are too like Gossaert and too little like life. There are also distinct reminiscences of well-known Italian works; the figure on the r. strongly recalls the figure of the goddess robing herself in Marco da Ravenna's engraving after Raphael (B. XIV, 198, 246), while the position of the woman lying on the ground on the extreme l. is curiously like that of the river-god in the same engraving. The woman on the l. manicuring her toe-nails is based on the famous statue of a boy pulling a thorn from his foot in the Capitol Museum. The drawing by Dirick Vellert in the Louvre of a woman bath attendant (reproduced Popham, pl. 56) is interesting as being the only other study by a Flemish artist of a similar subject. It has, however, been pointed out that the Vellert drawing is an adaptation from the figure of Eve in Dürer's engraving and not a study from the life.

HEEMSKERCK, Martin van (b. 1498; d. 1574). Painter, engraver and designer for woodcut: b. at Heemskerk; pupil of Cornelis Willemsz. at Haarlem, and of a certain Jan Lucasz. at Delft; influenced strongly by his fellow pupil Scorel; visited Rome in 1532, whence he returned to Haarlem in 1536; dean of the Guild of St. Luke at Haarlem in 1540; moved temporarily to Amsterdam in 1572 during the siege of Haarlem by the Spaniards; d. at Haarlem. Very large numbers of Heemskerck's drawings are preserved, mainly careful drawings for engravings, but also drawings of Roman remains, etc., in two albums at Berlin (published by C. Hülsen and H. Egger, *Die römischen Skizzenbücher Martins van Heemskerck*, 2 vols., Berlin, 1913, 1916). There is a catalogue of the remaining drawings in Leon Preibisz, *Martin van Heemskerck*, Leipzig, 1911, and of the prints engraved after his designs by Thomas Kerrich, *Catalogue of the Prints . . . after Martin van Heemskerck*, Cambridge, 1829.

For drawings formerly attributed to Martin van Heemskerck, *see* anonymous drawings (Sloane, 5236–163) and Aerdt Ortkens (no. 3).

1. The Elector of Saxony, John Frederick, surrendering himself Prisoner to the Emperor Charles V. after having been defeated and wounded at the Battle of Mühlberg, 1547.

The Elector, bareheaded, holding his helmet in his r. hand, approaches from the l.; the Emperor mounted, with other horsemen, is on the r. under some trees.

[$5\frac{13}{16} \times 9\frac{3}{16}$ in.; 14·7 × 23·4 cm.] Pen and ink, signed in bottom l. corner on tablet: *Martinus van Heemskerck Inventor* 1554.
Purchased, 1853.8.13.50.
Reproduction: Sir W. Stirling Maxwell, *The Chief Victories of the Emperor Charles V.*, London, 1870, p. 42.

Engraved in reverse as no. 10 in the series of twelve engravings of the achievements of Charles V. by Dirk Volkertsz. Coornhert, first published in 1556 (Kerrich, p. 112). Another drawing of the same series at Hamburg

(Preibisz, no. 30 : Prestel publication of Hamburg drawings, Niederländer, II, 7). Transferred February 22nd, 1854, to the Department of Printed Books and inserted in a volume of miniature copies from the prints ascribed to Giulio Clovio in the Grenville Library. Re-transferred to the Department of Prints and Drawings, October 3rd, 1927.

2. Elijah declaring the Anger of the Lord to Ahab in the Vineyard of Naboth (1 Kings, xxi, 20–27).

Elijah on the l. ; on the r. Ahab rending his clothes ; soldiers behind and buildings in the distance.

[7⅞ × 10$\frac{1}{16}$ in. ; 20 × 25·6 cm.] Pen and ink, the outlines marked with a stylus for transfer. Signed bottom l. corner : *Martinus van Heemskreck Inventor*, and dated near the bottom on the r. 1561.
Purchased, 1853.8.13.19.
Reproduction : Pl. IV.

Engraved in reverse as no. 5 of a series of six prints of the story of Ahab and Naboth, " H. Cock excud." (Kerrich, p. 25, 26).

3. The Baptism of Our Lord.

Christ kneels on a stone in the centre, while St. John, a little to the l., pours water over His head ; in the background, on the l., men and women dressing after bathing in the Jordan ; on the r., St. John talking to the Priests and Pharisees.

[7⅞ × 10¼ in. ; 19·3 × 26·7 cm.] Pen and ink, the outlines marked with a stylus for transfer. Watermark, a bunch of grapes with initials *B. F.*, like Briquet 13170.
Presented by W. Mitchell, Esq.
1914.9.1.8.
Reproduction : Pl. V.

Engraved in reverse by Philip Galle as no. 4 of a series of six scenes of the life of St. John the Baptist, 1564 (Kerrich, p. 44).

4. A Battle with Soldiers plundering a Temple.

A columned temple on a mound in front of which horsemen and foot soldiers are engaged in battle ; towards the r. a woman is being carried off and handed to a horseman wearing a lion skin.

[8 × 21¼ in. ; 20·4 × 53·8 cm. ; made up of two pieces of paper, the l. one about 20, the r. one about 33 cm. wide.] Pen and ink ; signed along the lower edge towards the r. : *Martijn Van Heemskerck Inventor*, and numbered · 5 · (in a different ink).
Collection : Sloane.
5236–161.
Reproduction : Pl. V.
Lit. : Preibisz, no. 166.

The subject of this drawing is uncertain. It is, according to Preibisz, the pendant to a drawing at Hamburg of a similar subject dated 1573, Though both of these are of the type of designs for engravings, no such engravings appear to have been made from them. Possibly the subject of the present drawing is Hercules fighting against Eurytus, King of Œchalia, and carrying off his daughter Iole, a subject engraved by H. S. Beham (B. VIII. 157, 99). The man on horseback on the r., carrying off the woman, wears a lion's skin over his head which suggests Hercules.

COPIES AFTER MARTIN VAN HEEMSKERCK.

5. Equestrian Statue of Marcus Aurelius.

Seen directed towards the l.

[11 × 10⅜ in. ; 27 × 27·2 cm. ; the drawing has been cut or torn irregularly round the top and restored, as well as a strip added at the bottom ; the measurements given are those of the original paper without the restora-

tions.] Pen and brown ink, inscribed in old (contemporary ?) hand : .... *aelio.*
Collections : Mariette, Comte de Fries.
Purchased, 1861.8.10.46.
Literature ; Preibisz, p. 101 (under drawings wrongly ascribed to Heemskerck.

Though quite in Heemskerck's manner, this drawing has a flatness which suggests the copyist. A comparison with the vigorous penmanship of studies of the legs of a horse in the Berlin "Sketch Book," leaves no doubt. It may be a copy of a presumably lost drawing by Heemskerck.

6. The Crucifixion.

Composition with the Three Crosses, the Virgin fainting, supported by St. John and saints on the l., and the soldiers playing dice on the r.

[15⅛ × 10$\frac{1}{16}$ in. ; 38·4 × 25·5 cm. arched top.] Pen and ink over black chalk ; inscribed in old hand in chalk : *Hen skerck*, and on old mount *Martin van Heemskerck fecit.*
Presented by W. Mitchell, Esq.
1914.9.1.9.

Certainly a copy, apparently of the print described by Kerrich, p. 53, 54.

KOECKE or **COECKE, Pieter, van Aelst** or **Alost** (b. 1502 ; d. 1550). Painter, architect, designer for tapestry and woodcut ; b. at Alost ; pupil of Bernard von Orley at Brussels 1517–1521 ; visited Italy ; returned to the Netherlands before 1527, in which year he was inscribed in the guild of St. Luke at Antwerp ; in 1533 visited Constantinople on the commission of the Brussels tapestry weaver d'Armoyen ; in 1534 again in Antwerp ; 1537 dean of the guild at Antwerp ; 1549 designed the decorations for the entry of Charles V and his son Philip into Antwerp (published with woodcuts by Cornelius Grapheus at Antwerp in 1550). There is no actual documentary evidence for the ascription to Koecke of any surviving works except the woodcut frieze with the manners and customs of the Turks published by his widow after his death in 1553, but on the strength of old MS. attributions on drawings and prints a number of other works have been convincingly attributed to him, and his style emerges with some distinctness.

Lit. : van Mander, I, 184 ; M. J. Friedländer, Prussian Jahrbuch, XXXVIII, p. 73 ; P. Wescher, *Pieter Coecke als Maler*, Belvedere, XII (1928), p. 27 ; Sir William Stirling Maxwell, Bart., *The Turks in MDXXXIII*, privately printed, London and Edinburgh, 1873.

For drawings formerly attributed to Pieter Koecke, *see* anonymous drawings (Sloane 5226, Nos. 162–167).

1. Studies for Orpheus.

The figure of Orpheus, richly clad in the costume of about 1540, is repeated three times : on the l., seated on the stump of a tree with animals to the l. ; on the r., seated, his head in profile to the r. ; and further still to the r., seated, with his head turned round to the l.

[7 × 10⅜ in. ; 17·8 × 27·5 cm.] Pen and dark brown ink washed with brown, inscribed in an old (17th cent. ?) hand : *Peeter van Aelst.* Watermark, a unicorn, like Briquet 10186.
Collections : Mariette, de Fries.

Purchased, 1857.5.9.32.
Reproductions: Onze Kunst II (1902), p. 168; Popham, pl. 66.
Lit.: Friedländer, *loc. cit.*, p. 87.

No picture or tapestry for which this drawing might have served as a study is known. The old attribution to Koecke is confirmed by the resemblance to other drawings, such as the *Paul before Agrippa* in the Albertina (Friedländer, *loc. cit.*, Abb. 4).

2. Sketch Design for a Triptych with Scenes from the Life of St. John the Baptist.

Centre, Baptism of Christ; dexter wing, St. John preaching: reverse, Birth of St. John; sinister wing, Salome's dance; reverse, the beheading of St. John.

[Irregular arched top; greatest height, $8\frac{5}{8}$ in. 20·9 cm.; width of centre, $6\frac{5}{8}$ in.; 16 cm.; width of each of the wings, in.; 7·9 cm.] Pen and brown ink and some brown wash, the frame indicated by being painted black.
Collections: Lawrence, Woodburn (Sale 1854, lot 1168).
Purchased, 1854.6.28.38.
Reproduction: Belvedere XII (1928), p. 28; Pl. V., VI.
Lit.: L. v. Baldass, Prussian Jahrbuch, XXXVI (1915), p. 228, Note 4.

Mentioned by Baldass as near to Orley, by Wescher as probably by Koecke himself. There can be little doubt that the drawing is an original design and that it is by the same hand as other drawings, such as the *Paul before Agrippa*, already mentioned, and the *Defeat of the Children of Israel at Ai*, in the Louvre (No. d'ordre 19,204: ill. Wescher, *loc. cit.*; Abb. 7).

3-5. Series of Three Designs for Tapestries of the History of David.

Pen and brown ink and grey wash.
Purchased, 1853.10.8.14...16.
Collections: Crozat (Description sommaire des dessins des grands maistres du cabinet de feu M. Crozat. Par P. J. Mariette, Paris 1741, No. 797), Paignon-Dijonval (Catalogue by Bénard père, 1810, No. 1206, 1 to 5). On the back of each drawing, usually at the top to the l., are the figures E.1, probably the place mark of a collection.

3. In the foreground on the r., David refusing Saul's armour (1 Samuel xvii,40); on the l., slaying Goliath (1 Samuel xvii, 49); in the background, tents and armed men.

[$9\frac{3}{16}$ × $16\frac{3}{4}$ in.; 23·3 × 42·6 cm.]
1853.10.8.14.
Reproduction: Pl. VI.

On the back, low down on the r. hand side, a small crescent in pen and ink: on the r. at the top, what appears to be the date 1531, written MD31, in a sprawling but certainly contemporary hand. Watermark, a hand (type of Briquet 11399–11410).

4. In the foreground, on the l., the triumph of David (1 Samuel xviii, 6); David bearing on the point of his sword the head of Goliath, and followed by Saul and a retinue advances to the gate of the city on the l., from which the maidens of Israel issue, playing on various instruments: in the background on the r., David carrying the head of Goliath to Saul, who stands before his tent (1 Samuel xvii, 58).

[$9\frac{1}{4}$ × $15\frac{1}{16}$ in.; 23·1 × 42·6 cm.]
1853.10.8.15.
Reproduction: Pl. VI.
Squared for enlargement. On the back the crescent. Watermark, a hand, as in No. 1.

A tapestry corresponding in all essential respects with the above drawing was in the collection of Mr. ffoulke at Washington, and exhibited at Brussels in 1905 (*see* Friedländer, Berlin Jahrbuch, XXX (1909), 169, note 5).

5. In the foreground, Samuel annointing David in the midst of his brethren (1 Samuel xvi, 13); in the background on the l., David summoned while minding the sheep in the centre returning with the messenger (1 Samuel xvi, 12); on the r., being presented to Samuel by Jesse (1 Samuel xvi, 12).

[9 × 16$\frac{3}{16}$ in.; 22·8 × 42·7 cm.]
1853.10.8.16.
Reproduction: Pl. VII.

On the back the crescent. Watermark, a coat-of-arms, surmounted by a crown charging three fleur-de-lys within a bordure (type of Briquet 1827).

6–7. Series of Two Designs for Tapestries of the History of David.

Medium and provenance the same as that of the preceding three drawings.

6. Saul arming David (1 Samuel xvii, 38); in the background to the r., Saul attacking David with a javelin (1 Samuel xviii, 11); centre, a battle between the Israelites and the Philistines: l. David bringing Saul 200 foreskins of the Philistines (1 Samuel xviii, 27).

[9$\frac{1}{8}$ × 16$\frac{1}{2}$ in.; 23·1 × 41·9 cm.]
1853.10.8.13.
Reproduction Pl. VII.

Inscribed on back, in a 16th cent. hand (Koecke's own ?) *peeter Cooke van Alste*; underneath this a little to the r., in the same ink, a small crescent and traces of a sketch in black chalk. Watermark as No. 5.

7. In the foreground, Saul rewards David with the gift of his daughter Michal (1 Samuel xviii, 27); in the background, on the l., Abimeleeh, the priest, gives David the first loaves at Nob (1 Samuel xxi, 1); on the r. Michal lets David escape through a window (1 Samuel xix, 12).

[9$\frac{1}{16}$ × 16$\frac{3}{4}$ in.; 23 × 42·5 cm.]
1853.10.8.17.
Reproductions: Photolithograph made for Sir William Stirling Maxwell, but not published; Pl. VII.

The style of the five drawings described above had led many authorities to abandon the traditional attribution to Koecke and to give them to Orley. The discovery of the contemporary inscription *peeter Cooke van Alste*, accompanied by a small crescent on the back of no. 6, and of the same small crescent on the backs of the remaining four drawings appears conclusive evidence of Koecke's authorship, unless we assume that the inscription and the mark imply only that Koecke was the owner, which seems a far-fetched explanation. It should be remembered that Friedländer, in his article on Orley, while remarking the close resemblance of style which the drawings showed to that artist, emphasized the possibility of the old attribution being correct (Berlin Jahrbuch, *loc. cit.*). The crescent which appears on the back of the drawings was no doubt Koecke's mark. His coat-of-arms, as recorded to have been set up over his epitaph in the church of St. Géry, Brussels, is given as *azure three crescents argent*. I do not feel quite certain of the reading of the date 1531 on the back of no. 3, though there is nothing to make such a date improbable. The strong influence of Orley, which has already been remarked, would point to an early stage in Koecke's career when he was associated with Orley—one might have thought of a date still earlier.

8. Incident in the Legend of St. Christopher.

On the l. stands the giant Christopher holding his hat in his l. hand; to the r. Satan on a rearing horse: in the background to the r. the two figures are seen again, and still further back, in the distance beyond, a wayside cross.

[14$\frac{15}{16}$ × 8 in.; 37·9 × 20·2 cm.] Pen and ink and grey wash; spots of colour, yellow, blue and red. Fragment of a watermark on right edge.
Collection: Sloane.
5214—240.

Reproduction : Mitteilungen, 1928, p. 23 (L. v. Baldass, *Joachim Patiniers Christophorus-Zeichnung*).

This drawing, to which no name is attached in the Inventory of 1837, was subsequently placed with drawings by Jan Swart, and included by L. Baldass in his list of that artist's drawings (Mitteilungen, 1918, p. 19, no. 48). It was later attributed by the present writer to Mathys Cock on the strength of the resemblance which the landscape and the handling undoubtedly shows to that artist's work. Baldass's later attribution to Koecke seems, however, to be the correct one. The figures, with their tapering extremities and effect of dancing, are quite in his manner, and analogies for the landscape are to be found in the design for an altarpiece described above (no. 2).

The unusual incident is the subject of another drawing in the Department, formerly ascribed to Lucas van Leyden (1892.8.4.17). It may be explained by a quotation from Mrs. Jameson's *Legends of the Saints*. Christopher having met Satan and his host in the desert entered his service and travelled with him. "Now when they had journeyed a long way they came to a place where four roads met and there was a cross by the wayside. When the Evil One saw the cross he was seized with fear and trembled violently; and he turned back and made a great circuit to avoid it. When Christopher saw this he was astonished, and enquired, "Why hast thou done so?" and the devil answered not. Then said Christopher, "If thou tellest me not, I leave thee." So being thus constrained the Fiend replied, "Upon that cross died Jesus Christ; and when I behold it I must tremble and fly, for I fear him." It will be observed that Satan's host has here been omitted and the Fiend is represented alone.

SCHOOL OF PIETER KOECKE.

9–11. Three Fragments of Cartoons for Tapestries of the History of St. Paul.

9. Head of St. Paul.

[18½ × 14⅝ in.; 46·9 × 37·1 cm.]

10. Soldiers Fleeing.

[20½ × 17½ in.; 51·4 × 44·4 cm.]

11. Head of a Horse.

[Irregular: $14\frac{9}{16} \times 13\frac{3}{16}$ in.; 37 × 33·4 cm.] Outlines in brush and black, coloured with distemper. Pricked for transfer.
Purchased, 1887.6.13.65,...66,...64.
Reproduction : Pl. VIII.

No. 1 is the head of the Saint from the centre of St. Paul's sacrifice at Lystra. Examples of this tapestry are preserved in the Bayrisches Nationalmuseum at Munich and in the Castle of Friedrichshof near Kronberg (reproduced Friedländer, *op. cit.* Jahrbuch, XXXVIII, p. 89). The work behind the head of St. Paul in the tapestry at Friedrichshof differs slightly from that in the present cartoon, but is otherwise exactly similar in reverse. Nos. 2 and 3 are portions of a cartoon for the Conversion of St. Paul, of which an example is preserved in the Bayrisches Nationalmuseum, and a finished sketch in the Victoria and Albert Museum (Dyce Catalogue, no. 190, Pierino del Vaga) (also smaller copy at Berlin). No. 2 is a small portion of the background just below, and to the r. (in the sketch; to the l. in the tapestry) of the apparition of the Lord, with soldiers fleeing in terror, holding their shields above their heads. No. 3 is the head of a horse, immediately below the Lord, galloping with its rider clinging round its neck.

The attribution of the series of tapestries of the History of St. Paul to Koecke is due to Friedländer, backed by an old attribution on a drawing in the Albertina (Paul before Agrippa, ill. Jahrbuch, XXXVIII (1917), p. 84). A complete cartoon, that of the beheading of St. Paul, in the Hôtel de Ville, at Brussels (ill. J. Destrée, Tapisseries bruxelloises, 1906, pl. XXVII) is characterised by Friedländer as being in all probability not

an original cartoon, but a copy made during the 17th cent. It appears to me to belong to the same period, and to show precisely the same handling and technique as the present fragments, and to belong, like them, to the first half of the 16th cent. A cartoon of this extent, especially in subsidiary portions, would hardly be carried out by the principal designer but would naturally be entrusted to the hands of assistants.

12. Various Animals in a Wood.

In the centre a rhinoceros; to the l. an elephant emerging from behind trees; a monkey in the foreground between these, and another climbing up a tree on the l.; camels in the distance on the r.; a lobster in the foreground in front of the rhinoceros.

[11¼ × 20$^{9}/_{16}$ in.; 28·4 × 52·2 cm.] Pen and brown ink, washed with grey, squared for enlargement in black chalk; inscribed in l. bottom corner in 17th or 18th cent. hand: *P V Aelst fe* 1549.
Purchased, 1900.6.13.1.
Reproduction: Pl. IX.

This drawing appears to be the design for a tapestry of the type illustrated in H. Goebel, *Wandteppiche Erster Teil. Niederlande*, 1923, Bd. II, Abb. 162. An inscription in a 16th cent. hand on the back of the drawing (covered by a backing) has measurements which might refer to the tapestry; *III elle* and *VI elle* seem to occur. The old attribution to Koecke himself cannot be maintained; the drawing of the animals, even when not copied, as in the case of the rhinoceros from Dürer's woodcut, is lifeless and conventional, in marked contrast to the spirited rendering of animals in the drawing of Orpheus (No. 1) or in the woodcut with the Turks. The drawing is, however, quite in the manner and technique of Orley and Koecke's designs for tapestry, must come from that school and date from about 1550.

13–15. Three Roundels of Scenes in the Life of Christ: Copies.

13. The Miracle of the Loaves and Fishes.

Christ in the centre blesses a platter of two fishes and a basket of bread carried by a boy to the l.; three men further to the l.; on the r., a man distributing a loaf to a group of men, women and children reclining under a tree; in the background, a man holding out a basket of bread to a group; landscape with other figures, a rock and trees.

[10$^{5}/_{8}$ × 10¾ in.; 26·3 × 27·3 cm.; the corners cut off; the actual composition is contained in a circle 11⅛ in., 28·3 cm. in diameter.] Pen and Indian ink outline washed with grey; some brown ink and stains of red paint. Watermark, a hand like Briquet, Nos. 11399–11414. Inscribed on back (in a 16th (?) cent. hand): *n zully* or *guely*.
Collection: Sloane.
5226—182.
Reproduction: Pl. IX.

A glass roundel exactly corresponding to this in the Musée du Cinquantenaire at Brussels (No. 556, a very small etching of it in J. d'Huyvetter, *Objets rares*, Ghent, 1829, pl. XXII), and another, later in date and varying slightly, formerly in the hands of Mr. Maurice Drake. This and the two following drawings are obviously copies or tracings worked up from a series of glass roundels of the life of Christ, other examples of which are at Amsterdam (pub. F. Hudig, Onze Kunst XL (1922), 37 ff.) and the S. Kensington Museum, the designs for which can be attributed to the school of Koecke (*see* on this subject, P. Wescher in Belvedere XII (1928), p. 27, note). Whether the inscription on the back has any relevance, I cannot determine. It is conceivable that it is the name of the copyist, some unrecorded English or French glass painter, or a former owner.

14. Christ at Meat in Bethany in the House of Simon the Leper (Mark xxiv, 3).

The woman with the alabaster box of ointment advances from the r. and pours the contents over the head of our Lord who is seated at table with five other persons; another figure in the background on the r.

[Roughly circular; diameter 11 in.; 27·9 cm.] Pen and Indian ink washed with the same; no watermark. Partially obliterated inscriptions in red chalk on the back.
Collection: Sloane.
5226—181.

I know of no glass roundel corresponding to this drawing.

15. Christ and the Disciples at Emmaus.
Our Lord, seated at table on the r., breaks bread; the two disciples at table to the l., one of whom is standing, the other seated; in the distance the two disciples meeting our Lord: a serving man in an opening on the r.

[Roughly circular; diameter, $9\frac{5}{16}$ in.; 23·6 cm.] Pen and Indian ink washed with the same; no watermark. On the back some half obliterated scribbling in black chalk and a sketch of a mosque in red chalk.
Collection: Sloane.
5226—183.
Reproduction: Pl. IX.

A glass roundel corresponding closely to this drawing was in the hands of Mr. M. Drake in 1926.

LEYDEN, Lucas Jacobsz van (b. 1494; d. 1533). Painter, engraver, and designer for woodcut and stained glass: pupil first of his father Huig Jacobsz and subsequently of Cornelis Engebrechtsz (*q.v.*), both painters in Leyden. His earliest dated work is the engraving of Mahomet and the monk Sergius of 1508, when he was fourteen years old. This and his engravings up to about 1512 are in Engebrechtsz's style; later he was influenced by Dürer's engravings, and this influence was emphasized by his personal contact with the German artist in 1521 at Antwerp. He subsequently, about 1530–33, was influenced by the work of Raphael as interpreted in Marcantonio's engravings. His most important picture is the Last Judgment commissioned by the town of Leyden in 1526 and now in the Museum of that town.

The collection of drawings by Lucas van Leyden in the British Museum is by far the largest and most important in existence. Its richness is due to the acquisition in 1892 of the album bound in black leather with *Lucas Teekeninge* 1637 in gold letters stamped on the side. Of the sixteen drawings contained in this volume no less than seven are, in my opinion, genuine works by Lucas. Of the remaining nine two are signed works by H. L. Schäufelein, one is an anonymous drawing of the Augsburg school (Death receiving the Pope) and another (portrait of a young man) South German or Swiss. The five others by Jan de Beer, Cornelis Engebrechtsz, the Master of 1499 and anonymous Dutch find a place in the present catalogue. For a discussion of the provenance of the album and its companions the article by (Sir) Sidney Colvin in the Prussian Jahrbuch (Eine Sammlung von Handzeichnungen des Lukas van Leyden, XIV (1893), p. 173) should be consulted. The album of Lucas van Leyden drawings was never, as stated by Beets, in the Sloane Collection (like the similar Dürer album), but was in the collection of the Rev. W. H. Barnard.

Lit.: F. Dülberg, *Die Persönlichkeit des Lucas van Leyden*. Oud

Holland XVII (1899), p. 65; *Lucas van Leyden, Handzeichnungen, Stiche und Gemälde* (Kleinmann & Co.), Haarlem, 1903/04; N. Beets, *Lucas de Leyde*, Paris and Brussels, 1913; L. Baldass, *Die Gemälde des Lucas van Leyden*, Vienna, 1923; Rosy Kahn, *Die Graphik des Lucas van Leyden* (Zur Kunstgeschichte des Auslands), Strassburg, 1918; M. J. Friedländer, *Lucas van Leyden* (Meister der Graphik), Leipzig, 1924; the same in *Von Eyck bis Bruegel*, 2nd Ed., Berlin, 1921; P. Wescher in Thieme-Becker, XXIII.

For drawings formerly attributed to Lucas van Leyden see Jan de Beer (no. 4), anonymous drawings (1892.8.4.17 and 1892.8.4.10) and anonymous German drawings.

The arrangement of the drawings is chronological.

1. The Meniae escaping from Prison Disguised in their Wives' Clothes.

A group of six men disguised in women's clothes advance from the prison gate, which is being closed by the jailor, towards the r.; through a barred window on the l., behind the jailor, are seen the wives confined in their husbands' place.

[$11\frac{1}{16} \times 8$ in.; $28{\cdot}2 \times 20{\cdot}2$ cm.] Pen and black and brown ink; the clothing of the principal figures in brown, the rest in black ink. Inscribed in a 16th (?) cent. hand, along the bottom margin to the l.: *Lucas vā Leyd a°* 1511 (or possibly 1531). Watermark, a jug surmounted by a crown like Briquet 12612 following.
Collection: Paignon Dijonval (Catalogue by Benard père, 1810, No. 1808). Purchased, 1887.7.23.13.
Reproduction: Kleinmann, Serie II, Bl. 25; pl. X.

The subject is drawn from Boccaccio, *De Claris Mulieribus*, Chapt. XXIX. The Meniae (or Myniae), a company of noble men, who had accompanied Jason in the quest of the Golden Fleece, settled on their return in Lacedaemonia, and there married noble wives. They however conspired against the State, were imprisoned and condemned to death. On the evening before the day fixed for their execution, their wives obtained access to the prison, and exchanged clothes with their husbands, who were thus enabled to effect their escape. A woodcut illustrating the scene appears on fol. 31 *verso* of Johann Zainer's edition of *De Claris Mulieribus*, Ulm, 1473 (Proctor 2496). This corresponds roughly in general arrangement with the present drawing, and it is possible that Lucas van Leyden had used either this or the German translation issued by Zainer with the same woodcuts (Proctor 2497).

The style of the drawing is that of the engravings of 1508 and 1509, hardly later.

On the back of the drawing are (in the order of their execution):

1. A coat-of-arms having in the dexter point a cross crosslet within a bordure; in the sinister point, the capital letter A; and in the base point, a lion saliant. This is in black chalk and probably by the artist, though very slight and much effaced. 2. A poem of four lines in Dutch, referring to the subject of the drawing on the front. The first line of this is written over the point of the shield. The hand is one of the early 16th cent., and the poem runs as follows:—

Seer pryslic warē dese vrouwē ghetelt
Die gheuāghen blevē om [*en* and *daer* crossed out] huer māe [*ōtfi* and *ōtghinghē* crossed out] tonthouwē
En hebben haer lijf in perikel ghestelt
[*Waer om sy van allen dē prys ontfinghē* crossed out]
Wye sach meer trous in enighen vrouwen
vel sic (in the margin) Dus hebbē sy prys bouē allen vrouwē.

The above may be, as the words and lines crossed through suggest, an

attempt at translating into Dutch verse the French poem below. 3. A poem of four lines in French in a faint brown ink, underneath the poem in Dutch, and of the same substance. It may be anterior to the Dutch : the hand is very similar :—

> Moult prisables furēt les dīes
> qui pour lamour de leur maris
> en peri ont mises corps bies et ames
> Ceste loyaulte emporte le pris.

4. Coats-of-arms sketched in pen and ink and an inscription. A coat-of-arms in the right hand upper corner bears a chevron and has notes on the tinctures, as does another larger one towards the bottom on the right, which may be blazoned thus : Party per pale 1. Or a pale vert 2. Party per fess 1/two St. Andrew's crosses (?) 2/a mullet.

An inscription of four lines at the bottom in the same ink as the coat-of-arms is partly erased and almost illegible. The writing would seem to be of the late 16th or early 17th cent.

5. A number of childish heraldic scribblings in red ink with a very broad pen.

Watermark, a jug surmounted by a crown, like Briquet 12612 following.

2. Bust of a Young Man in a Fur Hat.

Head and bust three-quarters to r., wearing a fur hat, from which depends a scarf.

[$8\frac{1}{16} \times 6\frac{7}{16}$ in. ; 20·5 × 16·4 cm.] Black chalk, washed over with a tint of yellow. Genuine signature *L* at bottom to l.
Collection : Rev. W. H. Barnard.
Purchased, 1892.8.4.11.
Reproductions : Colvin, *loc. cit.*, p. 168 ; *Reproductions of Drawings . . . in the British Museum*, Part III (1892) 2 ; Kleinmann, Serie IV, Bl. 43.
Watermark, a Gothic **p** ; on the back, part of a sketch in black chalk, so slight and so much effaced as to be unintelligible.

The type of face, reminiscent of that in the Chess Players of about 1508, in the Kaiser Friedrich Museum at Berlin, as well as the handling, indicate an early date for this drawing.

3. Daniel in the Lions' Den.

Daniel kneels on the l., in front of a lion, three other lions farther back ; the "den" is represented as the ruined courtyard of a castle on a rock ; from the top of a tower, on the farther side of which Darius and an attendant look down ; in the sky on the r, an angel is carrying the prophet Habbacuc by the hair of his head to relieve Daniel's hunger (Apocrypha, Bel and the Dragon, Verses 33 ff.).

[Circular ; diameter $8\frac{3}{8}$ in. ; 22·7 cm.] Pen and brown ink. No watermark.
Bequeathed by the Rev. C. M. Cracherode, 1799.
Ff. 4—93.
Reproductions : Kleinmann, Serie IV, Bl. 42 ; Popham, pl. 41.

Backed with modern paper ; through this is visible a small part of another roundel drawn on the back in which what appears to be the blade of a sword is distinguishable.

The attribution of this drawing to Lucas van Leyden is subsequent to the inventory of 1837 : it is an attribution which, though disputed, appears to me convincing, as a comparison of it with the engravings of David playing before Saul, of about 1509 (B. 27), and Hagar and Ishmael of about the same date (B. 17) will show. The pose of the principal figure, the drawing of the landscape, of the tree and of the foreground rocks all seem characteristic. Design for stained glass, presumably one of a series illustrating the history of Bel and the Dragon.

4. David Cutting Off the Head of Goliath.

The giant lies obliquely across the foreground, his head towards the l. ; David stands with his l. foot on his chest and is cutting off the head which

he holds by the beard ; in the distance, on the r., figures are seen coming through a natural arch ; other figures on the hill above.

[10¾ × 7⅝ in. ; 27·2 × 19·4 cm.] Drawn with the point of the brush in Indian ink, and washed in places with grey. Backed, no watermark visible.
Collection : Rev. W. H. Barnard.
Purchased, 1892.8.4.18.
Reproductions : Colvin, *loc. cit.*, p. 175 ; Kleinmann, Serie II, Bl. 26.

Colvin, No. 10, wrongly describes it as drawn with the pen, but justly says it should be compared with the large woodcut Samson and Delilah (B. 6), the style of which it so exactly resembles that it must date from the same period, probably about 1511. Whether the present drawing was intended for a woodcut is doubtful ; it might equally be a design for glass.

5. The Circumcision.

The Child on an altar, slightly to the l., is being operated on by the priest on the r. ; a woman holding a torch on the l., and numerous other figures.

[7 1/16 × 5 7/16 in. ; 19·8 × 13·9 cm.] Drawn with the point of the brush and Indian ink ; signed with *L* in top l. corner. Backed ; no watermark visible.
Collections : Sir J. Reynolds, Henry Belward Ray (purchased at his sale at Christie's 1856, lot 53).
Purchased, 1856.7.12.991.
Reproductions : Kleinmann, Serie II, Bl. 55.

An original characteristic drawing of about 1514, in style closely connected with the smaller woodcut series of Biblical heroines. Compare especially the woman in profile on the l. of the drawing with the figure of Jezebel in Jezebel and Ahab (B. 11).

6. Allegorical Figures seated on a Globe.

A nude male figure seated on a globe slightly directed to the r., but the head inclined three-quarters l. ; the l. arm extended, holding a rod or sceptre to the bottom of which is attached a tablet with the initial *L* ; a sprig of vine with a bunch of grapes attached is held in the r. hand ; seated back to back is another figure, holding an oar in his r. hand ; a lion is dozing behind to the l. ; the globe supported by clouds.

[10⅜ × 8 in. ; 27·6 × 20·3 cm.] Silver point on prepared cream coloured surface. Watermark, a shield on which is a wheel, surmounted by a crown, flanked by illegible initials (presumably the arms of the archbishopric of Mayence, more usually figuring as a quartering with that of the archbishop for the time being, see Briquet, No. 2153 ff. On back along l. margin, in 17th or 18th cent. hand, No. 37.
Collection : W. H. Barnard.
Purchased, 1892.8.4.9.
Reproductions : Colvin, *loc. cit.*, p. 167 ; Kleinmann, Serie IV, Bl. 56 ; Popham, pl. 42.

Colvin, No. 3, suggests the year 1525 as the probable date of this drawing. If compared with a drawing of approximately that date, *i.e.*, the Virgin and Child (No. 10), it will be seen that the drawing is closer in texture and less mannered. The drawing of the r. hand of the front figure, with the short fat fingers, closely resembles that in the small woodcut series of Biblical heroines (dated by Friedländer 1514, but possibly rather later, 1518). For the drawing and proportions of the figure compare that of Adam in the small woodcut of the Temptation (B. 2). The sprig of leaves concealing the figure's nakedness is borrowed from the similar motive in Dürer's Adam and Eve (B. 1).

7. Head of an Elderly Man.

Nearly in profile to r., wearing hat.

[3 1/16 × 3 3/16 in. ; 9·4 × 8·1 cm. (the corners cut off.)] Silver point on prepared cream coloured ground, with touches of pen and ink, *i.e.*, on lower part of cheek, chin, end of nose, hair. No watermark.

Collection : Rev. W. H. Barnard.
Purchased, 1892.8.4.8.
Reproduction : Colvin, *loc. cit.*, p. 166, No. 1.

Colvin, No. 2. The drawing represents one of Lucas's unmistakeable types current from about 1512 onwards, though the particular head does not occur in his paintings or engravings. Compare such heads as that of Ahasuerus in the Esther before Ahasuerus (B. 31), 1518.

8. An Old Man drawing.

Seen full-face to the waist, wearing a cap and a coat with long sleeves ; he is seated in front of a table at which he is drawing on a small piece of paper held down with the left hand : there are spectacles on his nose ; behind, to the right, a very slight sketch of a woman's head and hand.

[10$\frac{1}{16}$ × 10$\frac{1}{16}$ in. ; 27·2 × 27·2 cm.] Black chalk ; spurious *L* in ink in r. bottom corner. Watermark : Gothic **p** ; on back, No. 36 in same hand as on back of No. 6.
Collection : Rev. W. H. Barnard.
Purchased, 1892.8.4.16.
Reproductions : Colvin, *loc. cit.*, p. 171.

Colvin, No. 6, suggests comparison with the engraving of St. Mark (B. 100). The drawing would appear to be a study for an evangelist and to date from about the same time as this engraving, *i.e.* 1518.

9. Bust of a Woman with a Man's Head behind.

A young woman, wearing a headdress and a necklace and a low-necked dress ; on the r. is seen the head of an old man lightly sketched.

[9$\frac{3}{8}$ × 7$\frac{3}{4}$ in. ; 24·5 × 19·8 cm.] Black chalk, the face of the woman washed with grey ; signed with *L* and dated 1519 in the r. bottom corner, the *L* certainly genuine, the date not so certainly. Watermark, a high crown.
Collection : Rev. W. H. Barnard.
Purchased, 1892.8.4.14.
Reproductions : Colvin, *loc. cit.*, plate facing p. 168 ; Kleinmann, serie II, Bl. 58 ; Beets, *op. cit.*, facing p. 56 ; Popham, p. 53.

Colvin, No. 1, "obviously from life," which applies to the bust of the woman, but not to that of the man. There is no real connection between the drawing and the engraving of St. Mary Magdalene enjoying the pleasures of the world of 1519 (B. 122), that is to say, that the drawing was used neither for the Magdalene and her companion as stated by Colvin, nor for the woman and her lover seated behind a stone on the r. ; the pose of the woman's head, details and expression of costume, all are different, though undeniably there is a reminiscence in the engraving of the drawing. For style the drawing should be compared with one reproduced by Meder (Die Graphischen Künste, XLIII (1920), p. 37, 39) in red chalk ; the head of a man on the *recto* of this was used in the engraving of Esther before Ahasuerus of 1518, B. 31.

On the *verso* is the inscription *Lucas van Leyen* in a formal hand and sketches of a Triton (?), the head of a young woman and a medallion with the head of a boy by a Dutch artist of the end of the 16th century whose style recalls that of Blockland.

10. A Mother offering the Breast to her Child.

The mother, seen full face to the waist, holds the child, which stands on a table or window-sill in front of her, with her r. hand, while she offers him her left breast.

[8$\frac{1}{4}$ × 6$\frac{3}{4}$ in. ; 21 × 17·1 cm.] Black chalk ; signed with *L* in r. bottom corner. Watermark : a shield, surmounted by a crown ; at the point of the shield a Gothic **r** ; on the shield a capital *L* flanked by two fleurs-de-lys and surmounted by a crown. The same type of watermark occurs on drawings attributed to Aertgen van Leyden, see *Old Master Drawings*, II (1927), p. 37.
Collection : Rev. W. H. Barnard.

Purchased, 1892.8.4.15.
Reproductions: Colvin, *loc. cit.* p. 174; Kleinmann, Serie IV, Bl., 41; Popham, pl. 45.

Colvin, No. 9, dates it about 1525. It is undoubtedly the preliminary study for the Madonna and Child in the Langaard Collection at Oslo (reproduced, *Lucas van Leyden*, Kleinmann et Cie, Haarlem, 1903/04) formerly in the Kaufmann Collection at Berlin. There are many minor variations of pose and dress, but the general identity is unmistakable.

On back in r. hand bottom corner an old inscription in black chalk:

ꝙ 1523

11. Judith with the Head of Holofernes.

Judith, a little to the l. of the centre, places the head in a bag held by her attendant, who is on the right seen from behind; to the l. at the back is the pavilion with Holofernes' body in the bed; his scimitar lies on the ground before Judith's feet; in the distance on the r. are seen the walls of Bethulia with the head displayed from a tower; cannon and gabions in the middle distance.

[9¾ × 8⅛ in.; 24·8 × 20·5 cm.] Pen and brown ink; no watermark.
Purchased, 1854.6.28.39.
Collection: S. Woodburn; purchased at his sale, June 21st, 1854, lot 1168.
Reproduction: Pl. X.

Exactly engraved in reverse by Jan Saenredam (Bartsch, III, p. 254, No. 108), the only addition being an *L*, which is placed on the rock in the foreground, and shows that Saenredam believed the drawing to be by Lucas van Leyden. There is a companion engraving of Jael and Sisera by Saenredam (B. 107) from a drawing now at Amsterdam.

There is a replica of the British Museum drawing at Brunswick. In style the drawings approach the engraving of Virgil in the Basket (B. 136) of 1525 so closely that one must conclude them to have been made in this year. A comparison with the preceding drawing of about the same period, though the difference of medium, of scale and of purpose have to be discounted, certainly does not disprove a dating in that year. The study for the engraving of Virgil in the Basket, at Lille, reproduced by Beets, *op. cit.*, facing p. 92, tends further to confirm the date and the attribution to Lucas van Leyden. The drawing, which shows no sign of having been transferred, is obviously a finished design, probably for stained glass. In the church of Yarnton, Oxfordshire, is a fragment of 17th century Dutch glass reproducing this drawing or more probably the engraving by Saenredam.

LOMBARD, Lambert (b. 1506; d. 1566). Painter, architect and designer for glass: born at Liège: said to have been the pupil of the glass painter Arnold de Beer at Antwerp and of Jan Gossaert at Middelburg; 1537 visited Italy in the suite of Cardinal Pole at the instance of his patron Erard de la Marck, prince bishop of Liège; he appears to have visited Venice as well as Rome and to have purchased antiquities for the adornment of Erard de la Marck's newly-built palace; returning to Liège in 1538 or the following year, Lombard remained there till his death in the greatest esteem as a painter and teacher, numbering among his pupils Frans Floris, Willem Key and his brother-in-law, the engraver Lambert Suavius. Lombard's style, founded on a study of Roman sculpture, represents a second phase in the Italianizing of Netherlandish art, a reaction against and simplification of the naïve elaboration of classical motives in Gossaert, Orley and the Antwerp mannerists.

Lit.: van Mander, I, 207; Dom. Lampsonius, *Lamberti Lombardi*

. . . *vita*, Bruges, 1565; A. Goldschmidt, *Lambert Lombard*, Jahrbuch, XL (1919), 206; M. J. Friedländer in Thieme-Becker, XXIII (1929). On the drawings Marthe Kuntziger, *Les dessins de Lambert Lombard*, Gazette, IV (1921), 185.

1. Christ and the Woman of Samaria.

The woman of Samaria stands on the l., her l. hand on a ewer which rests on a classical sculptured well-head; Christ, seated on a block of stone on the r., raises his r. hand; tree trunks on the extreme r.

[9⅜ × 14⅛ in.; 24·5 × 35·9 cm.] Pen and brown ink washed with grey; signed in an Italian minuscule on the foreground to the r. *Lambertus Lombard*; in the middle, along the lower margin, in a Flemish hand (also Lombard's autograph?): *Voer langhe peire*. Watermark, a five-petalled flower crowned, like Briquet 6406–6421.
Collections: Robinson, Malcolm (Catalogue, no. 545).
Purchased, 1895.9.15.1013.
Reproduction: Pl. XI.

The inscription *Voer langhe peire*, "for long peter" must be the record of an otherwise unknown correspondence between Lambert Lombard and Pieter Aertsen.

2. The Last Supper.

The Saviour, in the centre behind the table, with St. John's head resting in his lap; on the l. a group of five apostles, on the r. six, one of whom, in front of the table, is starting up; the l. portion of an elaborate renaissance archway behind.

[5⅝ × 7¾ in.; 14·4 × 19·7 cm.] Pen and brown ink and brown wash.
Collection: Sloane.
5226–10.
Reproduction: Pl. XI.

Design for a stained glass window. The attribution of the drawing, which was among anonymous Italian drawings, to Lombard is that of the present writer. It should be compared with the rapid drawings in the album in the Musée d'Ansembourg at Liège (*cf.* that reproduced by Kuntziger, Gazette, p. 190).

MEMLING, Hans (b. between 1440 and 1450; d. 1494). Painter, probably a German by birth: pupil of Roger van der Weyden; worked exclusively, so far as is known, at Bruges. Among his numerous surviving pictures may be mentioned: triptych ordered by Sir John Donne, probably in 1468 (Duke of Devonshire). Last Judgment, altarpiece, before 1473 (Marienkirche, Dantzig), the Adoration of the Magi, 1479, the Shrine of St. Ursula, about 1488 (Hospital of St. John, Bruges), and the Crucifixion, altarpiece, 1491 (Marienkirche, Lübeck). Drawings, besides those mentioned below, which may be connected with Memling are:—two crucified thieves, back and front of a sheet at Berlin, for the Lübeck or Buda-Pesth crucifixion (Voll., *op. cit.*, p. XL and XLI), head of a saint (St. Benedict?), for the St. Christopher triptych at Bruges, Paris (Voll., *op. cit.*, p. XXXII). St. Barbara, St. Catherine and St. Margaret, Paris (Popham, *op. cit.*, pl. 21).

Lit.: L. Kaemmerer, *Memling* (Knackfuss, Künstler-Monographien). Leipzig, 1899; K. Voll, *Memling* (Klassiker der Kunst). Stuttgart, 1909.

1. Group from a Mount of Calvary.

On the l. the swooning Virgin is supported by St. John and a saintly woman; to the r. of this group kneels St. Mary Magdalene; a figure on horseback on the r. is directing the two mounted soldiers, who are about to pierce the Saviour's side with the lance; these are behind the group with the Virgin; four soldiers, three of whom are mounted (one on a camel) and one unmounted are on the r.

[10⅛ × 11⅜ in.; 25·7 × 28·9 cm., corners cut.] Pen and dark and light brown ink over black chalk.
Purchased, 1854.6.28.32.
Collections: Woodburn (Sale, 1854, lot 1136).
Reproductions: British Museum photograph (by Roger Fenton) 1854; Le Beffroi, Vol. III (1866-70), facing p. 348; Kaemmerer, *op. cit.*, Abb. 105; Voll., *op. cit.*, p. xlii; pl. XI.

Mentioned by Waagen, *Galleries and Cabinets of Art in Great Britain*, London, 1887, Vol. IV, p. 34; *Le Beffroi*, Vol. III, p. 348; Kaemmerer, *op. cit.*, p. 130.

It is impossible to be definite about this drawing in its present condition. It appears to have been originally executed in black chalk, and to have been worked over in pen and ink by a later, but almost contemporary, hand. Flemish drawings of this period in black chalk are not so uncommon as might be supposed, and a number of them can be connected with Memling. They include an important drawing of the Crucifixion at Berlin (Berlin Drawings, Nr. 216) of the School of Roger van der Weyden, with passages recalling Memling; a shepherdess with the coat-of-arms of Enghien de Kestervat of Brussels, also at Berlin (Nr. 218), probably by Memling himself; and an unpublished drawing at Dresden (Niederl. Schule, Nr. 40) of the history of Susanna in the manner of the narrative pictures at Munich and Turin (partly inked over).

The present drawing is obviously connected with the central panel of the altarpiece by Memling at Lübeck (Voll. pl. 102) and the variant of this at Buda Pesth (Voll. pl. 146, 147), but differs from both of these so considerably that it must either be an original drawing by Memling of about the same period, or a copy from a lost picture by him. The second hypothesis has been generally adopted, and is perhaps the more probable one.

ORLEY, Bernard, or **Barend van** (b. about 1493; d. 1542 new style). Painter, etcher (?) and designer for tapestry and glass: son of the painter Valentin van Orley (1466–1532) and his wife Margaretha van Pynbroeck (married 1490, d. 1510); in 1515 received commissions to paint the six children of Philip the Fair as a present for the King of Denmark, and for an altarpiece for the Church of St. Walburga at Furnes (one wing of the latter is preserved at Turin); May 23rd, 1518, appointed court painter to Margaret of Austria, Regent of the Netherlands; 1519, Portrait of Dr. Zelle, signed and dated (Brussels); 1521, Job altarpiece, signed and dated (Brussels); altar with Last Judgment for the Chapel of the Almoners in Antwerp Cathedral, finished 1524 (Antwerp); altar for the Hanneton family before 1528 (Brussels); October 13th, 1532, appointed painter to Mary of Hungary. In the latter part of his career Orley was more especially employed as a designer of tapestry. The best known series of these which can be certainly assigned to him are those of the twelve "Chasses de Maximilien" in the Louvre (presumably before 1528; drawings in the Louvre and in the Albertina), of the Battle of Pavia at Naples

(drawings in the Louvre); a series of the Counts and Countesses of Nassau is known only by four drawings at Munich and there are numerous other designs for tapestry at Dresden, Vienna, Berlin, and in the present collection. Orley is known to have furnished the designs for most of the windows in the Chapel of the Holy Sacrament in Ste. Gudule at Brussels. Orley's early style continues the traditions of Brussels painting inaugurated by Roger van der Weyden. The pictures, up to 1522, show a gradually increasing independence under the influence of Gossaert and Raphael (the latter known only through engravings and cartoons; there is no evidence that Orley visited Italy). Raphael's influence becomes predominant after 1532, and Orley's style from that date to his death appears to have remained much the same.

Lit.: van Mander, I, 127; M. J. Friedländer, *Bernaert van Orley*, Prussian Jahrbuch, XXIX (1908), 225, XXX (1909), 9, 89, 155.

1. The Parable of Dives and Lazarus.

In the centre a table placed under an open *loggia*; behind the table Dives, and on either side a lady; behind, a buffet and two serving men; on the l., Lazarus is represented sitting at the gate with the dogs licking his sores; above his soul, in the form of a child, taken up to heaven by two angels; on the r., the death of Dives in a chamber adjoining the loggia in which the feast takes place; below, his soul tormented by demons while Lazarus in the bosom of Abraham looks on.

[15⅜ × 21¼ in.; 38·6 × 54 cm.] Pen and brown ink and grey wash on grey prepared surface heightened with white; both top corners damaged and made up; a portion on upper margin above right hand columns about 25 cm. deep and a strip about 16 cm. deep by 5 cm. wide, 25 cm. from l. margin, made up. Backed. (The drawing was restored in 1899 by Mr. Frank Nowlan, but according to Sir George Clausen the central strip was already made up before this date.)

Purchased from Mr. (now Sir) George Clausen, 1899.7.13.216.

Collections: An unknown collector's mark, a stylised flower, is stamped blind on the front of the drawing.

Reproductions: Kleinmann, Serie I, Bl. 8; Prussian Jahrbuch, XXX (1909), plate facing p. 92; Popham, pl. 64.

Original design for the triptych in the Brussels Gallery, representing the trials of Job and the parable of Dives and Lazarus, signed and dated 4th May, 1521. In the picture the triptych with the shutters open represents, in the centre, the destruction of Job's children, on the l., Job's flocks being driven away, on the r., Job and his friends; on the outside of the shutters, on the l., the Feast of Dives with Lazarus at the gate, on the r. the death of Dives, and Dives in hell. The present drawing was therefore either a design for the outside of the shutters, intended to be seen as a continuous picture, when these were closed together, or, as first conceived, the triptych was differently arranged and the Dives and Lazarus was to have occupied the central panel. The latter seems the more probable hypothesis, as the placing of such an incidental subject as the destruction of Job's children in the centre panel was a most unconventional arrangement, which can only have been gradually evolved. We may probably then regard the drawing as the discarded design for the central panel partly used subsequently for the outside of the shutters. The correspondence between the drawing and these is not very close; the death of Dives, his soul tormented in hell watched by Lazarus in Heaven is fairly near to the picture, but the feast of Dives occupying, as it does, a central position in the drawing is completely different from the scene on the l. shutter.

The differences are not such as a copyist or imitator would be likely to introduce; they are obviously the independent conception of the designer of the picture, and the admirable quality of the drawing confirms this.

2. Story of Appius Claudius and Virginia.

In the centre Appius Claudius as Tribune is seated on a throne; on the l. Marcus Claudius is endeavouring to abduct Virginia; in the centre Virginia, Virginius and the nurse before Appius; on the r. Virginius stabbing Virginia with a knife; in the background, on the r., Virginius, the body of Virginia and a crowd lamenting; further back, Virginia escaping from the minions of Appius Claudius: in the background, on the l., a crowd among whom are Virginius, "Vigilio," and "Avocato."

[12¼ × 17⅞ in.; 31·2 × 45·2 cm.] Pen and brown ink and grey wash on yellowish (discoloured) paper.
Collection: Sloane.
5214—294.
Reproduction: Pl. XII.

Design for a tapestry, of which no version, so far as I can ascertain, exists. It cannot belong to the same series as the drawings of episodes of Roman History at Munich (ill. Friedländer, *loc. cit.*, Abb. 41-43), though the difference in size (the Munich drawings measure about 34·5 × 55 cm.) might be accounted for by the present drawing being cut, which it certainly has been to a certain extent. The close resemblance which exists between the style of the Munich drawings (signed and dated 1524) and that of the present drawing would point to the latter belonging to about the same period. It is curious that the names of the persons, inscribed on the hems of their garments in most cases, should be in the Italian form.

3. A Company of Ladies and Gentlemen in a Garden.

In the foreground four seated females playing (from l. to r.) the harp, singing, playing the lute, the viol; further back, a kneeling gentleman crowned by a lady among a group of persons; on the r. a fountain; further back still three nude figures, the Graces; the garden is bounded by a fence in which there is a gate; on the l., at the top, is an empty cartouche.

[10 $^{9}/_{16}$ × 10⅞ in.; 26·8 × 27·5 cm., on two pieces of paper pasted together, the l. hand one 6·9 cm. wide; the r. hand one 2·5 cm. wide.] Pen and brown ink and wash on yellowish (discoloured) paper. On back in black chalk in old hand, 15 f., presumably the price. No watermark.
Collection: Sloane.
5237—144.
Reproduction: Friedländer, *loc. cit.*, facing p. 162; Popham, pl. 65.

The protruding lower jaw of the kneeling figure suggests that the personage is intended for the Emperor Charles V. The scene may be supposed to represent Parnassus with the Coronation of Charles V. by the Muses, with the Graces in attendance. It would appear, in comparison with other drawings by Orley, to be a design for tapestry, though the shape is a little unusual, and to date from about the same period as No. 3.

4. Allegory of War.

In the centre an armed woman on a rearing horse threatens with her spear a group on the l., consisting of an Emperor before whom kneel a king and two females (Darius and his family before Alexander?); behind this group Samson and the lion, a man stabbing himself and a woman running on a sword and other groups; on the r., under the forelegs of the rearing horse, a prostrate, nearly naked man with a scythe; three other figures, including Mercury with his caduceus fleeing before the horsewoman; behind these are groups of Samson smiting the Philistines (?), and men fleeing before a warrior; in the distance, in the centre, two warriors standing on a hill.

[14⅝ × 21½ in.; 37·2 × 54·4 cm.] Pen and brown ink; all four corners damaged and made up, as well as a hole in the centre towards the top. Backed.
Collection: Rodrigues.

Purchased, 1921.10.12.6.
Reproductions : Onze Kunst, *Dirick Jacobsz. Vellert*, by N. Beets, IV, fig. 1 ; Rodrigues Sale Catalogue, Muller, Amsterdam, July 12th-13th, 1921, lot 186 ; Pl. XIII.

Design for tapestry belonging to a series of which others are at Dresden (37 × 56·1 cm., ill. Friedländer, *loc. cit.* IV, Abb. 44) and Vienna (36·5 × 53·5 cm., ill. Vienna Catalogue, No. 43). The drawing, though hasty in detail and unpleasing in its effect, shows Orley's style exactly, and must be regarded as his work. The minuscule " b " in a different ink at the bottom of the sheet must refer to the order of the design in the series ; if the letter " F " on the Vienna drawing is to be trusted, the series must have comprised at least six designs.

COPY FROM BERNARD VAN ORLEY.

5, 6. Two Shutters of a Triptych : l. the Presentation, r. The Lamentation.

Left shutter : in a classical building entered through an arch on the r. behind a circular table supported on columns the Child is held by the High Priest who is attended by six other personages ; in the foreground a youth lifting up a large candelabrum, and a woman kneeling ; two women carrying children approach through the arch ; in the distance the Flight into Egypt.
Right shutter : the body of Christ in the foreground supported and surrounded by seven persons, conspicuous among whom is St. John on the l. wildly gesticulating ; in the background towards the r. under a rock supported on natural columns the body is being entombed.

[L. wing, 15¾ × 6¼ in. ; 40·2 × 16·6 cm. ; r. wing, 15$\frac{9}{16}$ × 6½ in. ; 39·6 × 16·5 cm.] Pen and grey ink and grey wash. Backed.
Collection : Sloane (from the Dürer album, 1637).
5268–196.
Reproduction : Pl. XII.

The Presentation, as was first pointed out by Prof Fr. Winkler, is a close copy from a drawing at Hamburg (reproduced Prestel publication of Hamburg drawings, Neue Folge, 1926, Nr. 5) of the same size and certainly by Orley. The Lamentation must obviously be a copy of a corresponding drawing which appears to be lost. Professor Pauli, in his notice of the Hamburg drawing, has pointed out the various borrowings from Dürer ; those in the Lamentation are less conspicuous. The two subjects must have formed either the l. and r. interior paintings on the wings of a triptych or possibly the Lamentation was intended to occupy the outside of the shutter of which the Presentation would occupy the inside. The centre panel (or carving) may have represented the Adoration of the Magi, but as has been noticed in connection with No. 1, Orley's arrangement of triptychs was sometimes unconventional. The designs are obviously late in Orley's career, probably after 1530.

SCHOOL OF BERNARD VAN ORLEY.

7. The Judgment of Solomon.

Solomon sits on a throne in the centre ; the child lies on the ground in front of him, while to the l. and r. the two mothers kneel ; further to the l. the executioner holding up the child by one arm ; on the extreme r. a bearded man accompanied by a younger man ; councillors grouped round Solomon's throne to the l. and r.

[10⅝ × 16¼ in. ; 27·6 × 41·2 cm.] Pen and ink and bluish wash. Backed, no watermark visible.
Collection : Sloane.
5214–245.
Reproduction : Pl. XIII.

The figure of Solomon is almost identical with that of Saul in the drawing by Pieter Koecke (described above, No. 7). The present drawing is obviously neither by Orley nor by Koecke, but the work of some anonymous pupil. It is presumably a design for tapestry.

ORTKENS, Ardt or **Aerdt** (ORT or HORT). Glass painter and designer: working at Antwerp 1513–1531; born at Nimuegen; mentioned by Guicciardini with Dirick Vellert and Theodore Stas van Campen as one of the principal Antwerp glass painters. Friedländer has tentatively identified Ortkens as the artist previously known as the Master of the Leipzig Cabinet (from the place where a number of his drawings are preserved). The identification rests on the inscription on the drawing described below, No. 1.

Lit.: M. J. Friedländer, Amtliche Berichte, XXXVIII (1917). 161 ff.

1. THE RAPE OF HELEN WITH THE JUDGMENT OF PARIS AND PRIAM IN COUNCIL.

The foreground and centre are occupied by the "island of Cytherea," on which is the temple of Venus; from this the Trojans under Paris are carrying prisoners and treasures to their ships on the l. and r.; the central group is formed by Helen kneeling and Paris; in the l. top corner is represented the judgment of Paris; in the corresponding r. corner Priam in council; in the r. bottom corner a small pavilion in which is a prophet or seer.

Many of the figures are inscribed by the artist with their names; these are, reading from l. to r. (unless otherwise specified):—Judgment of Paris; *juno mercur pallas venus*, with *paris* below; council scene *priam* (in centre) *hector āthenor paris eneas*; the main scene: *deipho bus* (in ship on l.) *anthe nor* (standing behind woman whom Deiphobus is dragging to the ship) *troilus* (standing behind the kneeling Helen in the centre) *paris* (standing holding Helen's dress) *eneas* (?) forcing a woman into the ship on the r. *athenr* (?) (Antenor ?) underneath the prophet on the r.; *venus* against the statue in the temple.

[10⅝ × 15¼ in.; 27 × 38·7 cm.]. Pen and brown ink. The drawing had been folded, crumpled and torn along the edges. It is now backed. Inscribed in 17th or 18th century hand on pedestal of pavilion to r. *Adam van Ort* 1424. Purchased, 1905.10.19.11.

Reproductions: Onze Kunst, XIII (1908), p. 186 (as Dirick Vellert); pl. XIV.

Lit.: M. J. Friedländer, Amtliche Berichte, XXXVIII (1917), 162.

The representation seems to be based on the version of the Trojan legend compiled by Raoul le Fèvre (ed. Lyons, 1529, Book III, feuillets iv, v and vi), though in this version Polydamas not Troilus, as here, is mentioned as the fourth member of the expedition which carried off Helen.

On the inscription Adam van Ort on this drawing Friedländer has based his ingenious theory that Aerdt Ortkens is the author of this and the other drawings in the same style. He regards it as a misreading by a later copyist of a correct attribution to Aert or Aerdt Ort, by a reference to an artist of whom he had heard, the glass painter Adam van Oort. This theory, which has been generally accepted, seems to fit the known facts about the group of drawings, except that Aerdt Ortkens is not recorded to have been a designer for tapestry, but only for glass. Still, the very great majority of the drawings are indubitably for glass roundels, and only the present example and another at Berlin indubitably for tapestry.

What appears to be a capital letter B (top cut off) above Priam on the r. may possibly denote that this is the second in a series of tapestries of the history of Troy. No tapestry corresponding to the drawing, or probably belonging to the series, has so far as I know been identified. The series of the Aeneid at Hampton Court is perhaps from Ortkens' designs and may possibly have formed a complementary set.

2. MEN SETTING UP OR TAKING DOWN A STATUE.

Three men standing on two ladders are engaged in placing on a column decorated in renaissance style a statue of a man holding a sceptre; another man stands at the foot of the column and seems to be directing; to the l.

is a man, holding a ladder, in conversation with an elderly bearded man; on the r. in the distance is another man carrying a ladder.

[Circular, diameter 8⅝ in.; 22·6 cm.] Pen and brown ink; a tear on the l. margin, about 55 cm. long by 20 cm. deep, has been restored.
Provenance unrecorded; perhaps Lot 10 in C. M. Metz's Sale, May 4th, 1801, "Hans Holbein, Artificers erecting a statue."
1913.3.31.204.
Reproduction: Pl. XIV.

A very characteristic example of the style of the supposed Aerdt Ortkens and of the type of drawings for glass roundels which he was very largely employed in supplying.

3. Christ brought before the High Priest.

The High Priest, wearing a mitre, sits enthroned on the l.; Christ is brought before him by two soldiers, the foremost one fantastically attired; on the l. St. Peter is seen departing hastily, and in a hall in the background to the l. he is seen conversing before the fire with a soldier, while the cock is crowing in the middle distance; on the bank, a woman seated on a throne, wearing an elaborately decorated cuirass having a shield on her l. arm and the branch of a rose tree in her r. hand.

[6¼ × 6⅞ in.; 15·7 × 16·9 cm. Diameter of circle 6¼ in.; 15·5 cm.] Pen and brown ink over black chalk, of which only traces are visible.
Purchased, 1877.5.12.271.
Reproduction: Pl. XIV.

Formerly attributed to M. van Heemskerck. Such passages as the head of Christ and the soldier in armour are so typical of the supposed Ortkens that the drawing must be his; the unusually small scale is responsible for certain differences which are apparent; there is none of the slackness of a copy. I do not know what the purpose of a round drawing of this size may have been. The figure on the back was part of a design for a glass roundel of the usual size as the segment of the surrounding line in black chalk at the top makes clear.

COPY AFTER AERDT ORTKENS.

4. Burying the Dead.

The coffin supported by ropes held by figures on the r. and l. is being lowered into the grave; a priest behind the coffin in the centre holds an asperge in his r. and a pastoral cross in his l. hand; to the r., a priest reading; to the l., acolytes holding holy water.

[Circular; diameter 9 1/16 in.; 23 cm.] Pen and brown ink.
Collection: Sloane (found loose by W. Y. Ottley in Dürer Sloane album, May 13th, 1833, and pasted in by him).
5218–227.
Reproduction: Pl. XV.

Presumably one of a series of the seven acts of mercy. In the style of the supposed Aerdt Ortkens, but certainly one of the fairly numerous copies which exist (*cf.* drawing in the Ashmolean of Samuel anointing David, which is a copy of a drawing at Berlin, No. 4425).

SCOREL, Jan van (b. 1495; d. December, 1562). Painter; natural son of a priest, Andreas Ouckeyn; born at Scorel, near Alkmaar; educated at the school in that town till his fourteenth year, about 1509, then apprenticed to Willem Cornelisz Buys till 1512; afterwards pupil of Jacob Cornelisz (*q.v.*) at Amsterdam; worked for a time under Jan Gossaert (*q.v.*) at Utrecht in 1517 or 1518; travelled through Germany in 1518 and executed a triptych for the family of Frangipani, in the Church of Obervellach in Carinthia, dated 1520;

proceeded to Venice and thence to the Holy Land, whence he returned in 1521 ; put in charge of the collection of sculpture in the Belvedere by Adrian VI ; returned to the Netherlands in 1524 ; vicar of St. Mary at Utrecht and later (October 16th, 1528), Canon of Utrecht. Scorel, though he retained the canonry until his death, continued to paint and had as pupil Antonis Mor. He was also known as an architect, a scholar, a musician and a poet.

Scorel's style, essentially Dutch and showing an unmistakable derivation from that of Jacob Cornelisz in the triptych of Obervellach of 1520, underwent a great change after his visit to Italy. He absorbed very completely the manner of Raphael and his followers, particularly Giulio Romano, though he never degenerated into a mere imitator. The influence of this later style, marking the second and more complete stage of "Romanism" in Netherlandish art, was enormous and hardly any painter of the later 16th century escaped it.

Lit.: van Mander, I, 306; G. J. Hoogewerff, *Jan van Scorel*, The Hague, 1923; L. Scheibler and W. Bode, *Jan van Scorel* (with list of his pictures by Karl Justi); Jahrbuch, II (1881), 193. On Scorel's drawings: L. von Baldass, *Notizen zu holländischen Zeichnern des* XVI. *Jahrhunderts. II. Jan van Scorel*, Mitteilungen, XXXIX (1916) 4; F. Winkler, *An unpublished drawing of the "Transfiguration" at Bremen*, Old Master Drawings, I (1926), 15; F. Winkler, *Biblische Darstellungen Scorels aus seiner italienischen Zeit*, Oud-Holland, XLVII (1930), 30.

1. A Fantastic Mountain Landscape with a Bridge.

A bridge spanning a ravine; a tower protecting the bridge on the l.; fantastic crags rising to the r., with a group of buildings nestling among them; a castle on a rock is seen under the arch of the bridge in the distance *verso*, study of a castle among crags.

[$8\frac{5}{16} \times 6\frac{1}{16}$ in.; 20·7 × 15·5 cm.] Pen and brown ink, signed in bottom r. corner of recto *IO SCO* divided by a housemark.
Purchased, 1909.1.9.7 (from Messrs. Obach and Co., No. 51 in exhibition held by them Nov.–Dec. 1908).
Reproductions: *Recto*, Vasari, VI, 17; Mitteilungen, X (1916), 4; *verso*, Old Master Drawings, Vol. I (1926), Pl. 21; Oud-Holland, XLVII (1930), 34; Pl. XV.

The only signed drawing by Scorel known. It must date from the early part of his career, most probably from the period of his journey through Germany. Though the drawing on the *recto* is obviously an imaginary landscape, that on the *verso* might well be an actual study from a real place.

2. View of Bethlehem.

A group of ruinous buildings, among which is to be distinguished the Convent of the Nativity to the l.

[$6\frac{3}{4} \times 11\frac{3}{4}$ in.; 17·1 × 29·9 cm.] Pen and blackish ink; inscribed in the artist's hand in centre at top *bethleem*; on the extreme l., *ecclesia nicolai*.
Collection: Sloane.
5234—89 (transferred from Dept. of MSS. 1928 and given the departmental register mark 1928.3.10.100).

Reproduction: Old Master Drawings, III (1919), Pl. 56; Oud-Holland, XLVII (1930), 30.
Lit.: British Museum, Catalogue of MSS. Maps, Vol. III (1861), p. 278.

From an album mainly containing drawings of Persian and near Eastern subjects by G. Hofstede van Essen, and formerly attributed to that artist. Agrees very closely in style of draughtsmanship with the preceding; the drawing of the foreground here especially should be compared with that of the foreground on the *verso* of the other, and the small figures on the l. here with those on the bridge on the *recto*. Scorel, who was in the Holy Land in the winter of 1520–21, is recorded by van Mander to have drawn views of places and things seen during his voyage in a book, of which this may have formed a part. No other record in the form of drawings of Scorel's pilgrimage exists. The church of St. Nicholas, where the annunciation by the angel to Joseph is supposed to have taken place, was already in ruins in 1520; whether this is represented by the vague indications on the extreme l., or whether it has been cut off (the drawing is certainly clipped), it is not possible to determine.

ATTRIBUTED TO JAN VAN SCOREL.

3. Portrait of a Girl.

Full face to waist, head turned slightly to the r.; hair plaited and braided round the forehead; arms apparently crossed.

[11½ × 7⅝ in.; 28·6 × 19·5 cm.] Red chalk with traces of black chalk underneath; an oil stain on the hair to l. of r. eye.
Purchased, 1895.9.15.995.
Collections: Sir J. C. Robinson, Malcolm (No. 589 in Malcolm Catalogue).
Reproductions: Vasari, IX, 13; Popham, pl. 47; Münchener Jahrbuch, VI (1929), p. 212.

Attributed in the Malcolm Catalogue to Holbein, also to the Florentine and German schools. The attribution to Scorel, tentatively made by Prof. A. M. Hind in the text to the Vasari Society reproduction, seems to me to be very near the truth. Prof. Fr. Winkler has suggested that it may be a youthful work by Antonis Mor. While admitting the possibility, I do not see the particular reason for this attribution. Nor can I see any conclusive evidence in favour of Benesch's recent attribution to Jan Cornelisz. Vermeyen (Münchener Jahrbuch, VI (1929), p. 213). In the absence of any portrait drawing certainly attributable to Scorel, with which the drawing can be compared, certainty is not possible. A point which may add some weight to the Scorel attribution is the fact that the features very strongly resemble those of the young girl in the family group supposed to represent Daniel de Hertoghe, his wife and children (at Groningen, ill. Hoogewerff, *op. cit.*, pl. 32: much damaged and repainted), though it would be rash to conclude positively that the rather older girl in the drawing is the same person as the young girl in the picture. I have not seen the picture and do not know whether Hoogewerff's attribution to Scorel can be maintained.

SWART, Jan, van Groningen (working about 1522–1553). Painter and designer for glass and woodcut. According to van Mander was born at Groningen; was working at Gouda about 1522–3, and was there the master of Adrien Pietersz Crabeth; visited Italy, spending some time in Venice at a period not stated. Though not indicated by van Mander it would appear probable from the accuracy of his delineation of Turkish costume and his woodcut of Soliman the Magnificent, dated 1526, that he extended his voyage to Constantinople and that the journey took place about 1525. Perhaps identical with a Jan de Hollandere inscribed in the Antwerp Guild in 1522 immediately after Lucas de Hollandere (Lucas van Leyden).

The chronology of Swart's drawings presents some difficulties owing to their uniform character. Works which can be dated exactly or approximately are the set of woodcuts representing Soliman the Magnificent and his cortège, dated 1526; the three woodcuts which appeared in a " Postille " in Dutch, printed at Basel in 1528; the woodcut illustrations to Vorsterman's Bible printed at Antwerp in the same year; the drawing of the Descent of the Holy Spirit (No. 9 below), dated 1533, and the series of ten engravings of the Life of St. John the Baptist, one of which has the date 1553 (almost certainly the date of the design).

Baldass, following Burchard, places the journey to Italy soon after 1530, and assumes that drawings heightened with white on a dark ground shows a resulting Italian influence and are necessarily late. Certainly the Massacre of the Innocents (No. 26 below) must belong to the end of Swart's career on the ground of the similarity of its style to that of the engravings of 1553, but it would be unwise to assume that drawings in the same technique were necessarily late. Neither is the method a peculiarly Italian one nor, as pointed out above, was the visit to Venice undertaken late. All Swart's work, as we know it, with the possible exception of the drawing at Berlin (Baldass, No. 3) belongs to a period subsequent to his Italian (and Eastern) voyage, so that there is no abrupt change of style between 1526 and 1553. There is a tendency shown in the engravings of 1553 to an exaggeration and violence of movement which may be due to the direct influence of Heemskerck, whose work was extremely popular at the period. It seems hardly possible to arrange in chronological order with certainty the drawings between about 1530 and the period when this Heemskerck phase began, presumably about 1550. The drawing of 1562 at Berlin attributed by Curt Benedict to Swart has nothing to do with that artist (for a drawing by the same hand see under Pieter Aertsen). The drawings are arranged chronologically so far as is consistent with the above proviso.

Lit.: van Mander, I, 253; N. Beets, *Oud Holland*, XXXII (1919), 1; C. Dodgson, *Mitteilungen*, 1910, 33, and 1911, 8; L. Burchard, *Mitteilungen*, 1914, 1; L. Baldass, *Mitteilungen*, 1918, 11 (with catalogue of drawings); Curt Benedict, *Zeitschrift*, LVIII (1924), 174 and 240 (Jan Swart van Groningen als Maler); N. Beets, *De Houtsneden in Vorstermans Bijbel*, Amsterdam, 1915.

1. The Beheading of St. George and Scenes from his Martyrdom.

Before a tree trunk in the centre the Saint kneels blindfolded towards the l.; the executioner to the r. swings his sword for the blow; further to the r. two men, one of whom kneels on a square stone, hold cords attached to St. George's feet; on the l., on a lower plane, Dacian, the proconsul, on horseback with a semi-Oriental cortège; in the background from l. to r., beginning at the top, scenes from the story of the Saint. (i) St. George brought to the temple of Apollo to worship; underneath, confined in prison, he is comforted by Our Lord. (ii) St. George drinking the cup of

poison offered him by the enchanter. (iii) Hung on a scaffold and torn with iron hooks. (iv) Destruction of the temple of Apollo (the same temple seen in (i)) at the prayer of St. George. (v) Bound on a wheel full of sharp blades, which is destroyed by divine intervention. (vi) Placed in a caldron of boiling lead. (vii) (middle distance on the l.) Dragged to execution at a horse's tail.

[11⅞ × 21¼ in.; 29·7 × 54 cm.] Pen and brown ink washed with grey and light brown. Backed; no watermark visible; Bernaert van Orley in an old hand inscribed on back, visible through the backing against the light.
Purchased, 1863.1.10.3.
Reproduction: Pl. XVI.

First attributed to Bernard van Orley; then, in the Register of 1863, to Pieter Koecke; later lettered on the mount, Bernard van Orley; finally attributed by M. J. Friedländer (note on mount) to Swart. Not included in Baldass's catalogue.

For the fluctuations in the attribution there is some excuse, but I think that Friedländer's attribution to Swart can be accepted. The cortège to the left of Dacian with its fantastic Oriental trappings is quite in that artist's style. The handling, particularly in the background, is unlike that of Swart in the other drawings catalogued below, which belong to a later period, and are with one exception cartoons for glass, but not at all dissimilar to that of the early signed drawing at Berlin (Berlin Reproductions II, 228). The armed warrior with the shield on his back, in the background to the l., is almost identical with one of the riders in the woodcut frieze of Soliman and his cortège of 1526. The composition also recalls in its arrangement the woodcut of the Preaching of Christ (B. VII, 492, 1), as well as the picture at Munich of the Preaching of St. John the Baptist. The drawing may have been intended as a design for a picture, a woodcut, or possibly a tapestry; it is one of the few drawings by Swart for any purpose but glass.

2–5. Four Incidents from the Book of Joshua.

Pen and black ink and grey wash over black chalk, with some details (except in No. 1) faintly washed in light brown.
Purchased, 1879.5.10.327 . . . 330.

Upright oblongs with arched tops; designs for stained glass.

2. Joshua, recognisable by his helmet, ornamented with a dragon, and by his long spear, stands in the centre with his back to the spectator in conversation with a man standing before him; a rock surmounted by trees behind to the l., and in the distance r., siege operations against a town being carried on in a rather half-hearted manner.

[Arched top, greatest height 14⅜ in., width 7⅜ in.; 37·4 × 19·4 cm.] Backed. Part of a watermark, a fleur-de-lys from a coat-of-arms (?) indistinctly visible.
1879.5.10.330.
Reproduction: Pl. XVI.
Lit.: Baldass, *loc. cit.*, No. 53.

May represent the siege of Ai (Joshua viii. 7), though the details do not accord very closely with the description; it must represent some siege under Joshua, who is clearly intended as the figure with the lance.

3. Joshua, on horseback on the l., is piercing with his lance a fugitive king, also mounted, who holds a banner on which is a crescent; in the foreground is another king, who, with his horse, has been thrown to the ground; other figures behind Joshua and the fleeing king; in the distance on the l., a burning town; a rocky eminence crowned with vegetation behind on the r.

[Arched top, greatest height, 13⅛⅜ in.; width 7⅛⅜ in.; 35·4 × 20·1 cm.]

Some portions r. and l. project beyond the rectangle of the frame. Backed : watermark, a crowned jug, type of Briquet 12862.
1879.5.10.327.
Lit. : Baldass, *loc. cit.* No. 51.

Represents Joshua's battle against the five kings to rescue Gibeon (Joshua x, 9, 10).

4. On the r. Joshua, holding the long spear in his l. hand and accompanied by his shield bearer, gives orders for the five kings who stand under guard on the l., to be hanged ; in the background, three of them are seen suspended from the branches of trees.

[Arched top, greatest height 13$\frac{1}{16}$ in., width 7$\frac{1}{16}$ in. ; 35·4 × 19·8 cm.] Backed : watermark, a crowned jug, like Briquet 12865.
1879.5.10.327.
Reproduction : Pl. XVI.
Lit. : Baldass, *loc. cit.*, No. 50.

Represents the five kings brought before Joshua (Joshua x, 23). This drawing is inferior in quality to the other three of the series, and appears to be a copy.

5. On the l. stands Joshua, distinguished by his helmet and holding a shield ; his armour bearer stands beside him holding the spear ; before them is the wheel of a chariot in flames ; behind, rather to the r., is a complete wheeled chariot which is being set on fire ; further back still, on the l., the horses are being houghed.

[Arched top, greatest height, 14 in., width 7$\frac{7}{8}$ in. ; 35·4 × 20·1 cm.] Backed : no watermark.
1879.5.10.329.
Reproduction : Popham, pl. 49.
Lit. : Baldass, *loc. cit.*, No. 52.
Joshua xi, 9.

The type of Joshua and the dry and rather lifeless drawing of this series connect it with the woodcut illustrations to Vorsterman's Bible of 1528, and to this period it would seem to belong.

6–7. Two Scenes of Old Testament History.

Pen and black ink and grey wash over black chalk, with touches of light brown wash. Upright oblongs with arched tops of the same format as the history of Joshua described above. They appear to be copies.

6. Moses Striking Water from the Rock.

Moses in the centre stands holding up a wand ; the water gushes from a rocky bluff on the l., and is gathered in vessels by a naked child and a kneeling woman ; on the r., a woman holding a child ; in the distance, men leading camels.

[Arched top, slightly cut, 13$\frac{7}{8}$ × 8$\frac{1}{4}$ in. ; 35 × 21·6 cm.] Backed : watermark, the arms of the city of Troyes, like Briquet 1051.
1895.5.10.326.
Lit. : Baldass, *loc. cit.*, No. 49.

7. Samson drinking from the Ass's Jawbone.

Samson kneels on one knee, supporting himself on his r. hand, while the liquor spouts from a cavity in the jawbone from which he has removed a tooth ; in the background to the l. he is seen smiting the Philistines.

[Arched top, slightly cut, 14$\frac{1}{4}$ × 8$\frac{1}{4}$ in. ; 36 × 21·5 cm.] Backed ; no watermark.
1879.5.10.331.
Lit. : Baldass, *loc. cit.* No. 54.

These two drawings illustrate occasions on which the Lord succoured the thirsty ; they may have been complete in themselves, intended as pendants to an illustration of the Act of Mercy, giving the thirsty to drink, or belonged to a series of parallel scenes of the Old and New Testaments. The parallel to the Moses striking water from the rock is

the piercing of Christ's side. I do not know that Samson drinking from the ass's jawbone was employed as a parallel.

8. Scene from the Story of Tobit.

Tobit, wearing a chaperon, lies on the ground under the wall of a renaissance palace, on a cornice of which is the swallow on her nest; a dog lies curled up in the foreground to the r.; through an opening in the building Tobit is seen at meat, on the l. under a porch distributing alms, and in the distance to the l. burying the dead.

[Arched top, 13⅝ × 7⅞ in.; 34·7 × 19·7 cm.] Pen and black ink and grey wash. Backed; no watermark visible.
Purchased, 1913.12.16.1.
Lit.: Baldass, *loc. cit.*, No. 42.

The general arrangement of the composition is borrowed from a very much earlier version of the story of Tobit by an artist of the school of Hugo van der Goes. The incidents represented on the present drawing are found arranged in exactly the same way in a glass roundel in the Musée du Cinquantenaire at Brussels, which though actually of about 1500 or 1510 appears to be a close copy of an original of about 1480. The dog in this roundel is almost textually copied here by Swart. A series of eight drawings by Swart at Leipzig (Baldass, *loc. cit.* nos. 32–39) also represent the story of Tobit.

9. The Descent of the Holy Spirit.

The scene takes place in a vaulted hall, with square columns; festoons descend from a ring in the centre of the arch and are supported by putti; on a central tablet suspended from the ring is the date 1533; the Virgin is seated on a low stone seat in the centre turned to the r.; the apostles stand and kneel around her; the dove is seen above in the centre surrounded by clouds.

[Arched top, 13⅝ × 7⅞ in.; 34·5 × 19·7 cm.] Pen and black ink and grey wash; rather rubbed and crumpled. Watermark, a housemark on a shield, like Briquet 9865.
Collections: Sir Peter Lely, Sir Thomas Lawrence.
Purchased, 1860.6.16.55 (Lot 508 in the sale of S. Woodburn, June 6th, 1860, as H. Holbein). On the back some very slight sketches, a seated figure, a draped standing figure, and another.

Important as being one of the few dated drawings by the artist.

10. Unknown Subject; a King enthroned while a Banquet is in progress.

A youthful king is seated on a throne under a pavilion; to r. and l. in the distance battles in progress; in the foreground seven men, two in the costume of landsknechts, are seated at a table carousing.

[Arched top, 14¼ × 8 in.; 36·2 × 20·4 cm.] Pen and brown ink and grey wash; inscribed on back at centre of top "f" presumably indicating that it was the sixth of a series; bottom r. hand corner: *B.h.* 26. Watermark, a small jug crowned.
Purchased, 1863.5.9.941.
Collections: Sir P. Lely and Bicknell (Lot 421 in sale 1863 as Holbein).
Lit.: Baldass, *loc. cit.*, No. 55, who suggests that it may be a pair to the drawing at Dresden representing the son of Sisamnes sitting in judgment on the skin of his father. The two compositions are very similar, but the subject of the present drawing does not appear to be an illustration of a just or unjust judge.

11. The Stoning of the Wicked Elders.

The Elders are bound to a column in the centre; in the foreground on the l. is a man stooping to collect stones in a basket; on the r., a bearded man in a classical breastplate holds a large stone in both hands; further back to l. and r. other figures stoning; a colonnade behind to the r.; to the l. the infant Daniel and other figures.

[Arched top, $14\frac{3}{16} \times 8\frac{1}{4}$ in.; 36 × 20·9 cm.] Pen and brown ink and grey wash with touches of yellow. Watermark, a housemark on a shield, like Briquet 9837–9872.
Purchased, 1929.5.16.8.

12–15. Series of Vices and Virtues (incomplete).

Pen and brown ink and grey wash.
Purchased, 1872–10.12.3311....14.

All backed with thick paper so that no watermark is visible.

12. Pride.

Represented as a fashionably-dressed youth seated on a rocky knoll holding a peacock, at which he looks, on his l. hand, his r. hand on his hip.

[$9\frac{1}{2} \times 7\frac{7}{16}$ in.; 24 × 18·9 cm.]
Reproduction: Baldass, *loc. cit.*, Abb. 7.
Lit.: Baldass, *loc. cit.*, No. 46.

13. Gluttony.

Represented as an elderly harsh-featured peasant seated astride a hog; he holds a tankard in his r. hand and a piece of bread in his l.

[$9\frac{5}{8} \times 7\frac{1}{2}$ in.; 24·4 × 19 cm.]
Reproduction: Pl. XVII.
Lit.: Baldass, *loc. cit.*, No. 45.

14. Anger.

Represented as a fierce-looking woman seated sideways on a bear directed to the r.; a sword is stuck through the woman's throat.

[$9\frac{9}{16} \times 7\frac{3}{8}$ in.; 24·3 × 18·6 cm.]
Lit.: Baldass, *loc. cit.*, No. 43.

15. Temperance.

Represented as a woman richly clad seated on the ground by a clump of trees, holding in her r. hand a bridle and bit, in her l., which is extended, an hour-glass.

[$9\frac{7}{8} \times 7\frac{3}{8}$ in.; 24·4 × 18·7 cm.]
Lit.: Baldass, *loc. cit.*, No. 44.

The series would presumably have originally comprised all the seven virtues and seven vices.

16. A Knight in Armour.

He stands in complete plate armour with plumed helmet, of which the visor is raised, turned three-quarters to r., holding a two-handed sword, of which the point rests on the ground, at arm's length in his l. hand, and the poniard at his waist in his r.

[$10\frac{3}{4} \times 7\frac{1}{4}$ in.; 27·3 × 18·5 cm.] Pen and brown ink and brown wash, with touches of faint red on the sash, handle of poniard, etc.
Inscribed on back in 16th (?) cent. hand (only visible through the backing when held up to the light): *Swart* (?) *Jan*. Backed, no watermark visible.
Purchased, 1871.12.9.2067.
Reproduction: Pl. XV.
Lit.: Baldass, *loc. cit.*, No. 47.

17–20. Four Scenes from the Life of Joseph.

[Each $10\frac{5}{8} \times 6\frac{1}{16}$ in.; 27 × 17 cm.] Pen and black ink and brown wash. All heavily backed, so that no watermarks are visible.
Bequeathed by Mr. F. W. Smith through the National Art-Collections Fund. 1923.1.13.6....9.

17. Joseph interpreting his Two Dreams to his Father. (Gen. xxxvii, 7–10.)

Jacob stands on the l. leaning on a staff; Joseph, surrounded by his brothers, stands before him explaining the dreams; Jacob is seen asleep in a domed

building on the l., with the sun and moon surrounded by stars and the sheaves of corn; in the background on the r., Jacob instructing Joseph to go after his brethren.

18. Joseph's Brethren Thrusting Him in the Well. (Gen. xxxvii, 24.)

Joseph is in the act of falling into the circular well, into which a bearded brother is pushing him with his knee; another brother to the l. pulling him, and one behind, wearing a turban, brandishing a stick; in the background to the l. two of the brothers are slaughtering a ram; cattle in the background and Joseph asking his way of a shepherd.

The principal group is imitated from a well-known cycle of the history of Joseph, one version of which is preserved in the circular panel at Berlin by the "Master of the Legend of Joseph."

19. Joseph taken out of the Well and sold to the Ishmaelites. (Gen. xxxvii, 28.)

On the l. Joseph is being hauled out of the well by three of his brothers; behind a bearded man is paying money to one of the brothers who wears a hood; on the r. two men, one of whom points at Joseph; further back camels, and in the distance on the r. a group of four, with one man drinking; on the l. the bloodstained coat shown to Jacob.

Reproduction: Pl. XVII.

The general composition is again borrowed from that of the older history of Joseph; the camels and the group with one man drinking are fairly close copies.

20. Joseph Sold to Potiphar. (Gen. xxxix, 1.)

The bearded man seen in the last drawing pushes Joseph towards Potiphar, a bearded turbaned figure who advances from the r. and pays money from a bag into the merchant's hand; behind Potiphar on the r. a man with a halberd and behind him a classical building; further back to the l., men on camels.

Reproduction: Pl. XVII.

In a roundel belonging to Mr. F. E. Sidney, representing Potiphar's wife showing Joseph's cloak to her husband, the same arcade and Potiphar and his attendant with the halberd similarly attired occur. Mr. Sidney's roundel must be based on another drawing of the present series: it was obviously not designed as a roundel but as a square.

21–24. Four further Scenes from the Life of Joseph, a different Series.

[Each 10⅛ × 7⅞ in.; 25·6 × 20 cm.] Pen and black ink and grey wash. Heavily backed so that no watermarks are visible.
Bequeathed by Mr. F. W. Smith through the National Art-Collections Fund, 1923.1.13.10 . . . 13.

21. Joseph receiving His Brethren and Benjamin. (Gen. xliii, 29).

Joseph, who wears a doge's cap surrounded by a coronet and carries a sceptre, stands on the r. attended by two men-at-arms: before him kneel ten brethren, while the eleventh stands on the extreme l. carrying a tray of fruit on his head. Benjamin kneels in the front rank between two bearded brothers: behind is a hall in which a banquet is being prepared.

22. Joseph receiving His Brethren and Benjamin. (Gen. xliii, 29); apparently an alternative version of the preceding.

Joseph, wearing a doge's cap and holding a sceptre, is seated on the r. on a throne on either side of which are curtains: the eleven brothers kneel or prostrate themselves at the steps of the throne. Benjamin is seen nearest to Joseph, his arms crossed on his chest.

23. The Cup found in Benjamin's Sack. (Gen. xliv, 12.)

Joseph's steward holding a halberd in his l. hand kneels behind Benjamin's open sack and holds up the cup in his r. hand: to the r. and l. on each side are two brothers in different attitudes of amazement and dismay; others mounted on asses in the middle distance, and in the distance on the r. Joseph directing the hiding of the cup in Benjamin's sack.

Reproduction: Pl. XVII.

The composition again borrowed from the older history of Joseph. A very fine roundel of this subject, of about 1480, on which, or some replica of which, Swart based the present drawing was sold in the Oppenheimer Sale at Berlin (28th, 29th Oct., 1914, lot 155). The position of the sack, Joseph's steward, and the general arrangement are almost the same in both; Swart has altered the costumes.

24. The Meeting of Jacob and Joseph. (Gen. xlvi, 29).

Joseph on the r. kneels, and is being raised up by Jacob, who advances from the l.: Joseph's doge's cap and sceptre on the ground in front; behind Jacob two of his sons; in the distance on the r. a covered waggon with two horses, and a scene in front of a palace.

25. Group of Figures from a Crucifixion.

On the l. the Virgin supported by St. John; behind a soldier on horseback; in the centre Mary Magdalene clasps the foot of the Cross; in the foreground on the r. three soldiers kneeling, casting dice: behind them two mounted soldiers (the upper portion with the figure of Christ on the Cross wanting).

[$8\frac{7}{8} \times 11\frac{1}{8}$ in.; 22·6 × 28·3 cm.] Pen and ink coloured in distemper. Backed, no watermark visible.
Collections: Hugh Howard, Earl of Wicklow.
Purchased, 1874.8.8.86.

Named Swart when purchased in 1874, but subsequently, for some reason unknown, attributed to Pieter Vlerick, with whom it has nothing whatever to do.

26. The Massacre of the Innocents: Studies on both sides of the sheet.

Recto. In the background Herod with his staff stands under a portico directing the slaughter; in the foreground on the l. a man, with his r. foot on a prostrate mother, brandishes his sword in his r. hand; to the r. a kneeling woman with outstretched arms bewailing her dead child; other figures in the middle distance.
Verso. At the top of a flight of five steps in the background Herod is seen with a councillor; various groups of executioners and fleeing women on the same plane; in the foreground on the r. a naked executioner astride a crouching woman who bites his leg, aims a javelin at the child she holds in her arms: to the l. a woman kneeling on one knee is attacked by a man, who stands behind her with a poniard; other groups on the same plane.

[$8\frac{1}{16} \times 11\frac{1}{2}$ in.; 20·5 × 29·1 cm.]
Collections: Lely, Lankrink and Richardson, senior.
Purchased, 1861.8.10.44.
Reproductions: Baldass, *loc. cit.*, p. 20 (details only); pl. XVIII (*verso*).

Baldass (*loc. cit.*, No. 57) rightly regards this as among the latest of Swart's drawings. Were it not for a certain similarity with the series of engravings of the life of St. John the Baptist of 1553 one might doubt Swart's authorship, so forced and exaggerated is the movement and grouping, so near to Heemskerck the feeling. The composition suggests a knowledge, not only of Marcantonio's famous engraving of the subject, but also of those by Marco Dente and J. B. de Cavalleriis after two different compositions by Baccio Bandinelli.

COPY OR TRACING FROM JAN SWART.

27. Illustration of the Parable of the Marriage of the King's Son.

A man stands under the porch of a mansion on the l. and beckons to a number of men and women, two of whom are ascending the steps; on the extreme r. a man with a wooden leg; on the extreme l. an old woman with a stick; the gate of the city is seen behind, and above the ramparts a burning town.

[10⅝ × 7 in.; 26·1 × 17·8 cm.] Pen and brown ink outline; inscribed on back in an old hand: *Swart Jan*; no watermark.
Collection: Sloane.

The rather broken outline suggests a tracing; it is obviously related to such drawings of the late period as the meeting with St. Elizabeth at Berlin (Baldass, No. 13). The scene is that described in Matthew xxii, 10 and 7 ("and burned up their city").

COPY FROM JAN SWART.

28. The Return of the Prodigal Son.

The prodigal son kneels on the l. and is being raised up by his father, who wears a large turban: on the r. is an attendant carrying a cloak and hat; in the background to the r. the fatted calf (which looks more like a pig) is being slaughtered, and a banquet is seen in progress through a window in the house on the l.

[Arched top, 10¾ × 7⅛ in.; 27·3 × 18·2 cm.] Pen and brown ink and grey wash with red for the flesh parts.

TEUNISSEN (THONIS), Cornelis Anthoniszoon called (working 1527-1553, in which year he probably died). Painter, etcher, designer for woodcut and woodcutter (?), cartographer and publisher; worked in Amsterdam; perhaps took part in Charles V's expedition to Algiers 1541; was present at the siege of Térouanne in 1553. Signed pictures by him, a "Schützenstück," dated 1533, and a view of Amsterdam 1536, are in the Amsterdam town hall. A few etchings and a number of woodcuts signed with his initials are known.

Lit.: E. W. Moes, *De Amsterdamsche Boekdrukkers en uitgevers in de zestiende eeuw*, Amsterdam, 1900, Deel I, 187; Meyer, *Künstlerlexikon*, II, 97; P. Wescher, *Beiträge zu Cornelis Teunissen von Amsterdam*, Oud Holland, XLV (1928), p. 33.

1. Allegory of Ill Fortune.

Ill Fortune, in the shape of a woman with disordered dress, is seated on a bench which is collapsing under her weight, holding in her l. hand an eel by the tail: on the l. are broken wheels, a burst cask, etc.: ruins and a conflagration in the distance, dying cattle and a ship in distress on the r.; an empty tablet in the foreground.

[14¾ × 11 ⅞ in.; 37·2 × 29·1 cm.] Outline in pen and brown ink, washed with grey and squared in red chalk.
Collections: W. Mayor, E. Rodrigues.
Presented by J. G. Lousada, Esq., through the National Art-Collections Fund, 1921.10.8.19.
Reproductions: Rodrigues Sale catalogue, July 12th 13th, 1921, lot 143; Oud Holland, *loc. cit.*, p. 36 (incorrectly described in the text as being in the Victoria and Albert Museum); pl. XVIII.
Exhibited: Utrecht, 1913, No. 2 of Catalogue of Drawings.

The attribution to Teunissen, made by Dr. N. Beets, rests on the resemblance in style which the drawing shows to the signed woodcuts, especially to the *Mucius Scaevola* (Bartsch 2) 1536, and to the *Vanitas* (Wurzbach 18). Two drawings by the same hand, roundels, are in the Masson Collection, École des Beaux-Arts, Paris (*see* Wescher, *loc. cit.*).

VELLERT (or **FELAERT**), **Dierick Jacobssone** (b. about 1485, d. after 1544). Painter, engraver and designer for woodcut, but primarily glass painter and designer. Received *vrijmeester* in the Guild of St. Luke at Antwerp 1511; received apprentices in 1512, in 1514, in 1525 (2), in 1528 and in 1530; was dean of the Guild in 1518 and again in 1526, on both occasions in company with Jan Leers, *glaesmakere*; in that year he designed a woodcut device for the Guild; mentioned in the accounts of O. L. Vrouwekerk van Kersmis at Antwerp in 1539–40, as having probably painted a window for that church; referred to by Guicciardini, in company with Aerdt Ortkens and Theodore Stas, as one of the principal glass painters in the Netherlands; mentioned by Dürer in his diary three times, on the last occasion as having given him a magnificent entertainment on May 12th, 1521; dates on Vellert's works range from April 21st, 1517 (glass roundel in the Musée Cinquantenaire at Brussels) to 1544 (engraving of the Flood, B. 2). Drawings by Vellert, almost exclusively cartoons for glass roundels, are numerous; in addition to the eleven catalogued below there are fifteen drawings actually by Vellert in Glück's list, while Beets adds twenty-two authentic drawings; a few others, such as the Conversion of Saul at Berlin, presented by Dr. N. Beets in 1924, may be added.

Lit.: G. Glück, *Beiträge zur Geschichte der Antwerpner Malerei im XVI. Jahrhundert*, 1. *Der wahre Name des Meisters D*V*, Vienna Jahrbuch, Bd. XXII (1901), Heft 1; N. Beets, *Dirick Jacobsz. Vellert schilder van Antwerpen*, Onze Kunst, X (1906), 137, XI (1907), 109, XII (1908), 165, XXII (1912) 133, XL (1922/3), 65; L. Baldass, *Dirk Vellert als Tafelmaler*, Belvedere I (1922), 162; A. E. Popham, *The Engravings and Woodcuts of Dirick Vellert*, Print Collector's Quarterly, XII (1926), 343; A. E. Popham, *Notes on Flemish Glass Painting*, Apollo, IX (1929), 152.

1. A Donor presented by St. Barbara to the Virgin and Child and St. Anne.

St. Anne, who holds the Infant Christ, and the Virgin are seated on a double throne on the l.; the donor, apparently an ecclesiastic, kneels before them in the centre; behind him stands St. Barbara, recognisable by the church tower in the distance at her back.

[9 × $8\frac{5}{16}$ in.; 22·9 × 21·1 cm., corners cut off; diameter of circle, 9 in.; 22·7 cm.] Drawn with the point of the brush on salmon-coloured prepared surface, heightened with white; damaged, torn and backed; signed with initials and *six* pointed star in bottom r. corner.
Collection: Canon Henn.
Purchased, 1897.5.12.1.
Reproductions: Glück, *loc. cit.*, Fig. 11; Kleinmann, Serie IV, Bl. 54.
Literature: Glück, *loc. cit.*, No. 12.

Glück has no doubt about the correctness of the attribution of this drawing to Vellert. The signature, though in a slightly different form to that in the drawings of 1523 and the engravings, appears perfectly genuine, and the style, though near to that of the Antwerp Mannerist group, shows individualities of Vellert; the drapery of St. Anne with its Mantegnesque folds is typical of him. Differences due to difference of technique must be discounted; except the drawing for the engraving of Christ and St. Peter at Amsterdam, this is the only example of Vellert's drawing with the brush. Glück's remarks about its feeble, hesitating quality are hardly justifiable; the drawing is quite an accomplished piece of work. We must, however, date it early owing to the absence of any renaissance motives in the architecture and may follow Glück in placing it about 1510–1515.

2. The Flight into Egypt.

The Virgin Mary on the l. and Joseph on the r. advance to the front and l. with the Infant Jesus between them; further on the r. Joseph's ass laden with baggage.

[Circular: diameter 11 $\frac{3}{16}$ in.; 28·4 cm.] Pen and brown ink and grey wash; signed with initials and star at centre of top and dated 1523 IVLI II. Bequeathed by Mr. F. W. Smith, through the National Art-Collections Fund, 1923.1.13.3.
Reproduction: Vasari, VIII, 19.

3. The Massacre of the Innocents.

In the foreground on the l. a soldier is dragging a child from its mother, who has fallen on the ground; to the r. a soldier is piercing with his sword a naked child which he holds in his l. hand, while behind a woman kneels with outstretched hands before the body of another infant; in the background to the r. Herod on horseback attended by two men on foot; another group to l.

[Circular: diameter 11 $\frac{3}{16}$ in.; 28·4 cm.] Pen and brown ink and grey wash; signed with initials and star in the centre at the bottom and dated 1523. A portion of a watermark at bottom to l. is undecipherable.
Bequeathed by Mr. F. W. Smith through the National Art-Collections Fund, 1923.1.13.2.
Reproduction: Vasari, VIII, 20.

4. The Marriage Feast at Cana.

In the foreground on the r. a domestic, seen from the back, is pouring wine from one of six jugs standing on a pedestal further to the r.; the table is on the l. and runs at right angles to the axis of the scene; the bride, recognisable by her crown, sits in the centre on the l. hand under a canopy; just beyond her is Our Lord in the act of blessing; behind the first serving man is a second with a large tart; beyond to the r. is seen the kitchen.

[Circular: diameter 11 $\frac{5}{16}$ in.; 28·9 cm.] Pen and brown ink and grey wash; a small portion on the r. made up; signed with initials and star on edge of threshold in the centre of the bottom and dated: 1523 *NOVE* 25. Bequeathed by Mr. F. W. Smith through the National Art-Collections Fund, 1923.1.13.4.
Reproduction: Pl. XVIII.

5. Naaman bathing in the Jordan (2 Kings, v, 14).

On the l. Naaman stands in the river up to his knees and pours water over his head; on the bank to the r. kneels an attendant, and behind him two armed men on foot and two on horseback; in the background to the l. Naaman, attended by horsemen, kneels before Elisha at the door of the latter's house.

[Circular: diameter 11 $\frac{1}{4}$ in.; 28·5 cm.] Pen and brown ink and grey wash; signed with initials and star in centre at bottom and dated 1523 *NOVE* 26 in the sky to the r.
Bequeathed by Mr. F. W. Smith through the National Art-Collections Fund, 1923.1.13.5.
Reproduction: Popham, Pl. 58.

6–7. Two Roundels forming Part of a Series of the Life of the Virgin.

Two others of the series are at Weimar (Birth of the Virgin, Weimar Reproductions, II, 27; Birth of Christ, Glück, *op. cit.*, No. 9, Tafel IV) and one at Vienna (The Adoration of the Magi, Schönbrunner-Meder 312, Glück, No. 11). All are in a more or less unfinished condition. The date of the whole series is settled by that of the Vienna drawing, which has the date 1532.

6. The Presentation in the Temple.

The Virgin Mary and St. Joseph advance from the l. to an altar on which stands a taper; behind the altar is the high priest who holds the Infant Christ; on the r. kneels an elderly woman holding a cage with a dove, and behind her are two women and an elderly man; in the foreground are two boys, a dog, a large ball and a lamb with its feet tied together; the background is formed by an elaborately decorated renaissance portico.

[Circular: diameter 10⅞ in.; 27·7 cm.] Pen and ink outline in dark brown, washed in parts with brown; marked in the foreground on the l. with an arrow and a small crescent. Watermark, a small crowned jug, type of Briquet 12629. Inscribed on back in a 17th century (?) hand: *teekening antijck* 1 *patacon.*
Collection: Earl of Essex, Cassiobury Park (sold in a volume at Hodgson's, November 24th, 1922, lot 875).
Purchased, 1923.4.17.4.
Reproduction: Pl. XIX.

Should be compared with the drawing at Weimar of the Birth of the Virgin, referred to above, which shows almost exactly the same degree of finish.

7. The Marriage of the Virgin.

St. Joseph stands slightly to the l. and takes hold of the hand of the Virgin, who stands to the r.; the priest, wearing a mitre, stands behind them and places his hand on theirs; on the r. stands a man wearing a hat with a feather, his back turned to the spectator; a group of three men and one woman further to the r., and two men on the extreme l.; the ceremony takes place in a courtyard with an elaborate renaissance gateway at the back.

[Circular: diameter, 10⅞ in.; 27 cm.] Pen and ink outline; marked in the foreground on the l. with an arrow and a small crescent. Watermark, a small crowned jug, type of Briquet 12629. Inscribed on back in 17th century (?) hand: *teekening antick* 1 *patacon.*
Collection: As No. 6.
Purchased, 1923.4.17.3.

Obviously a tracing, but probably by Vellert himself, who apparently traced a drawing or glass roundel and then altered and worked up the tracing as in the examples described below. I cannot explain the ↗ ↘ which occurs on this and the drawing described above, on another Antwerp drawing, and also on a drawing by Jean Cousin from the same album.

8–9. Two Scenes from the History of Abraham.

Though the subject of the first is by no means clear to me, I feel certain that it must represent an episode in the story of Abraham; the costume of the elderly bearded man is exactly the same as that of Abraham in the second roundel; the style of the two is exactly similar and closely resembles that of the drawings previously described (Nos. 6, 7); they are certainly later than the series of 1523, and we may provisionally date them about 1532.

8. Abraham and Pharaoh (?).

Abraham kneels on the r. and looks up towards a cloud to the l.; behind him stands a king (Pharaoh ?), a woman (Sarah) and a man in a turban (Lot ?); in the centre sheep and oxen are being driven to the l.; in

the distance on the l. a messenger approaches Abraham and Sarah: through an archway in a renaissance building is seen the same king seated under a canopy with a man standing beside him; behind a naked woman on a bed.

[Circular: diameter 10⅞ in.; 27·4 cm.] Coarse pen and ink and brown wash over an outline drawing like No. 7. Inscribed 11 on a tablet in the foreground. Watermark, a small crowned jug, type of Briquet 12629. Inscribed on back: *teckening antijck 5 schellingen.*
Collection: Earl of Essex.
Purchased, 1923.4.17.1.
Reproduction: Onze Kunst, XLI (1925), p. 206.

A mark 8 at the bottom to the l. corresponds to the arrow and crescent on the other drawings from the Earl of Essex's collection. The outline drawing underneath, though it differed considerably from that superimposed, appears to have represented the same subject: it seems probable that Vellert worked up a tracing from an old glass roundel. The composition strongly recalls the usual arrangement of Augustus and the Sybil.

9. The Lord appearing to Abraham and Abraham entertaining the Angels.

Abraham is seated on the r. in a hexagonal building and looks over his shoulder at the Lord, who appears in a cloud above to the l.: in the background to the l. Abraham is serving the two angels at table under a tree, while Sarah looks through a door beyond.

[Circular: diameter 10⅝ in.: 26·9 cm.] Coarse pen and ink and brown wash over an outline drawing like No. 7. Backed; no watermark visible: a piece at the top and some patches on the r. made up.
Collection: Sloane.
5226—184.
Reproduction: Apollo IX (1929), p. 157; Pl. XIX.

The drawing, over which that visible was made, differed in many respects; the figure of the Lord instead of being among the clouds was standing on the ground to the l. of Abraham; in the background on the r., the Lord with Abraham behind him was appearing to Sarah. Formerly attributed to Frans Crabeth, though it bore no name in the inventory of 1837.

10. Unknown Biblical Subject.

In the centre a man, carrying a lance over his l. shoulder, steps towards an old man whom he appears to be arresting; two men beyond running; in the middle distance to the l. two men on camels, and further back a group of horsemen in front of some tents in a wood; further back in the centre a captive led by a soldier and the walls of a city.

[Circular: diameter 10¼ in.; 26 cm.] Coarse pen and ink and light brown wash over a fine traced pen and ink outline. Watermark, a small crowned jug, type of Briquet 12629. Inscribed on back in 17th century (?) hand: *teckening antij I patacon.* Made up at the bottom, most of the central soldier's r. foot being a restoration.
Collection: Earl of Essex.
Purchased, 1923.4.17.2.
Reproduction: Pl. XIX.

The way the drawing is superimposed on a lightly traced pen outline is similar to No. 9, but the differences between the original drawing and the final version are not so great as in that case. There is a more considerable use of the pen for shading than is usual with Vellert, but the style is nevertheless his. The incident represented has not been explained. The old man's costume is similar to that of Abraham in the preceding drawings; the presence of camels would seem to imply an Old Testament subject.

11. The Martyrdom of the Quatuor Coronati.

One of the anonymous martyrs kneels blindfolded in the centre, while the executioner to the r. raises his sword to strike; in front is seen the head of another saint, and behind, the headless body; further back is another kneeling with an executioner behind, and a fourth from whose back the executioner is pulling back the shirt ready for the sword; further back is seen an altar surmounted by an image before which men and women kneel, and on the l. a man standing holding a crucifix.

[12⅞ × 7⅜ in.; 32·7 × 18·7 cm.] Pen and brown ink and brown wash; rubbed, stained, damaged and made up in the left-hand bottom corner.
Collections: Sir Willoughby Rooke, Miss Muriel Williams.
Purchased, 1927.4.11.1.
Exhibited at the Flemish Exhibition, Burlington House, 1927, No. 519 in catalogue.

Belongs in style to the period of about 1520–25; the execution is not very good, and it may be a tracing done in Vellert's workshop. It is presumably a design for glass, either a small octagonal panel or a light of a larger window.

VERMEYEN, Jan Cornelisz (b. 1500; d. 1559). Painter, etcher and designer of tapestry; born at Beverwyck near Haarlem; court painter of Margaret of Austria, Regent of the Netherlands, and of the Emperor Charles V; took part in the latter's expedition against Tunis in 1535, and was commissioned to design a series of twelve tapestries commemorating the campaign; Vermeyen's cartoons are preserved at Vienna and the tapestries woven from them at Madrid. The only drawings, as far as I know, which have been attributed to Vermeyen are of a young woman playing the spinet at Berlin, a study for or copy from the etching (Popham 20), the portrait of a girl described above under Jan Scorel (no. 3), which Benesch attributes to him, and the siege of Africa (Aphrodisium), described below under Georg Hoefnagel. An article by Dr. Kurt Steinbart on the artist had not appeared at the time of going to press.

Lit.: van Mander, I, 225; A. E. Popham, *Catalogue of Etchings by Jan Cornelisz. Vermeyen*, Oud Holland, XLIV (1927), 174; Otto Benesch, *Jan Vermeyen als Bildnismaler*, Münchener Jahrbuch, VI (1929), 204; M. Crick Kuntziger, *L'Auteur des Cartons de "Vertumne et Pomone,"* Oud Holland, XLIV (1927), 159.

1. Two Galleys in Action.

Two galleys rowing towards the r., and firing from their bow guns; both have masts and numerous flags and pennants.

[5⅝ × 10¾ in.; 14·3 × 27·3 cm.] Body colour on prepared surface; inscribed in a small italic hand (of the 16th cent. ?) in bottom r. corner; *Joanes Maius f.*
Collection: Sloane.
5214—72.

The galleys are of exactly the same type as those in the cartoons for the tapestries of Charles V's expedition to Tunis 1535, and there seems no reason to doubt the old attribution of this drawing to the author of those cartoons. The Joanes Maius was formerly, however, interpreted as Giovanni Maggi (b. about 1566, d. after 1620), an Italian etcher who also Latinizes his name Johannes Maius. I think the style and apparent date point to the elder Maius.

WEYDEN (DE LA PASTURE), Roger van der (b. between 1397 and 1400, d. 1464). Painter, born at Tournai, the son of a sculptor; pupil of Robert Campin (the Master of Flémalle) at Tournai from 1427 to 1432; master in the Guild at Tournai in the latter year, although he is mentioned as master as early as 1426; town painter at Brussels by 1436; visited Italy 1449–50. Among his more important pictures are the following (in rough chronological order); Christ taken down from the Cross (Escorial); polyptych with the Last Judgment painted for Nicholas Rolin (Beaune); Madonna with Saints (Frankfurt) and Entombment (Uffizi), both dating probably from about 1450; triptych with Adoration of the Kings (Munich); altarpiece with the Seven Sacraments (Antwerp); triptych with the Saviour, St. John, the Virgin and two Saints (Louvre) painted about 1451–2, besides a number of portraits.

Lit.: Friedrich Winkler, *Der Meister von Flémalle und Rogier van der Weyden* (Zur Kunstgeschichte des Auslandes, Heft 103), Strassburg, 1913; M. J. Friedländer, *Von Eyck bis Bruegel*, 2nd edition, Berlin, 1921; the same, *Altniederländische Malerei*, II, Berlin, 1924; Willy Burger, *Rogier van der Weyden*, Leipzig, 1923. On the drawings, in addition: F. Winkler, *Some Early Netherland Drawings*, Burlington, XXIV (1914), p. 224; M. J. Friedländer, *A Drawing by Roger van der Weyden*, Old Master Drawings, I (1926/7), p. 29.

1. Portrait of a Young Woman.

She is seen to the waist, turned three-quarters to l., and wears a linen headdress; at the bottom the study of a hand which has no connection with the portrait.

[$6\frac{9}{16} \times 4\frac{9}{16}$ in.; 16·6 × 11·6 cm.] Silver point on prepared cream-coloured surface. No watermark. Inscribed on back: *Israel Samens* (?)/ *Tedesco* 1480/*Luca d'Olanda*/(in 18th or 19th cent. hand) *Ruggero di Butelle*/ 1460 (in a 17th cent. hand).

Collection: Hugh Howard; acquired from his descendant the Earl of Wicklow in 1874.

Purchased, 1874.8.8.2266.

Reproductions: F. Winkler, *Der Meister von Flémalle* . . . Abb. 25; Popham, pl. II: Vasari, 2nd Ser., VII (1926), 12.

This exquisite drawing was ascribed by Winkler (*op. cit.*, p. 54 note) to an artist midway between Jan van Eyck and the Master of Flémalle, in the note to the Vasari Society reproduction by the present writer to Roger van der Weyden. The quality of the drawing in its extreme precision and almost metallic hardness point to Roger as the author rather than the Master of Flémalle, the only other artist of whom there can be, to my mind, any question. Its style, however, indicates an early stage in Roger's career, the period of the Berlin portrait of a lady (No. 545D), when he was dependent on the Master of Flémalle.

The existence of two other versions of the portrait, the one at Leyden (reproduced J. de Gelder, *Oude Teekeningen*, Leyden, 1920, No. 1), and the other in the present collection (described below, No. 7) points to a well-known picture having been painted from which the two other versions were probably copied. I do not now think that the Leyden drawing, as I stated in the Vasari Society, is as late as 1500 or German. It appears to be a Netherlandish drawing of the 15th cent.

The suggestion that the personage represented is Jeanne de Presles, mistress of Philip the Good and mother of the Grand Bâtard, is one which requires further evidence for its substantiation, though there is a decided

resemblance to the portrait of her in the Recueil d'Arras (photo. Giraudon 366). The headdress and the costume, as well as the style of the drawing, point to a date before 1450; on the latter grounds we might well place it twenty years earlier.

The inscriptions on the back indicate that the drawing was in Italy probably as early as the 17th cent. Hugh Howard's collections were indeed largely of Italian provenance.

2. Study of St. Mary Magdalene.

She is seen to the waist directed to the l., wears a curious turban-like head-dress, fastened under the chin by a scarf, and holds the pot of ointment in her r. hand while also supporting it with her l.

[$6\frac{5}{8} \times 5\frac{1}{8}$ in.; 17.6 × 13 cm.] Silver point on prepared cream-coloured surface. Backed; no watermark visible. Inscribed on the back in 18th cent. (?) hand *5–7d/6–5d/Jan van Eyk f/geb: te Mazeyk* 1370./*hy vond* 1410 *te wyse/om in Olyverf te schilderen—(?)/en was Discopel/van zyn Broeders/Hub: v Eyk.*

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo—9—2.

Reproductions: Le Beffroi I (1863), facing p. 61; Vasari II, 18; W. Burger, *op. cit.*, pl. 41; Popham, pl. 12.

Lit.: Dr. Waagen, *Treasures of Art in Great Britain*, London, 1854, Vol. I, p. 228; M. J. Friedländer, *Altniederländische Malerei*, II, p. 82.

Study for the figure of the Magdalene on the r. wing of the triptych, with Christ, the Virgin and St. John in the centre, and St. John the Baptist and St. Mary Magdalene on the wings, now in the Louvre (No. 2195) from the collections of the Duke of Westminster and Lady Theodora Guest. The triptych has on the outside of the shutters the names and arms of the donors "Bracque et Braban," and can be dated 1451–2, as Jean de Bracques married Catherine de Brabant shortly before 1451 and died in 1452. Waagen was the first to notice the connection of the drawing with the picture, and it has from that time been almost unanimously regarded as an original drawing by Roger. Friedländer (*loc. cit.*), however, argues that it is a copy from the picture, while not excluding the possibility of its being a copy by Roger himself. He adduces the character of the landscape in the drawing, which he argues is unintelligible without a knowledge of the picture. The quality—it is among the most beautiful of early Flemish drawings extant—the precision and the absence of that mechanical appearance which betrays even the most accomplished copy, seem to me to outweigh the force of Friedländer's contention. It must be conceded that the existence of the Salting drawing (described below), so obviously a copy, has tended to enhance the merits of the present drawing. The copy of the picture of the Magdalene in the Renders Collection (exhibited Burlington House, 1927, No. 42) has no significance in connection with this drawing or the Salting copy.

SCHOOL OF ROGER VAN DER WEYDEN.

3. Head of the Madonna.

The head of the Virgin is turned three-quarters to the l. and inclined downwards; part of her hands, joined in prayer, are visible as well as the l. hand of the Infant Saviour on the extreme l.

[$5\frac{1}{16} \times 3\frac{15}{16}$ in.; 12·9 × 10 cm.] Silver point on prepared white surface. Backed; no watermark visible.

Collection: Sir Andrew Fountaine (1676–1753); sale of the collections formed by him, Christie's, July 7th, 1884, lot 860.

Purchased, 1884.7.26.27.

Reproductions: F. Winkler, *Der Meister von Flémalle . . .*, pl. XXIV; Vasari, 2nd ser. VIII, 8; pl. XX.

Lit.: Winkler, *op. cit.*, p. 130; Friedländer, *Altniederländische Malerei*, II, p. 83.

Friedländer regards this as one of the drawings which come into serious consideration as originals by Roger, though he is, on the whole, inclined to think it a copy. Beautiful as it is it appears to lack the qualities which

to my mind make the originality of the Magdalene unquestionable, compared with which it is flat and insignificant. The type of face approximates closely to that of the early pictures, like the Visitation of Lützschena and the St. Catherine of Vienna, with which Winkler associated it. It has no real connection with the Infant Saviour described below, though coming from the same collection. The composition might have been a a St. Anne with the Infant standing on her lap adored by the Virgin. The hand, obviously that of the Child, does not allow of his being in her lap as in the Madonna in the Mancel Collection of Caen (Friedländer, pl. 56). No composition corresponding with the drawing appears to exist.

4. The Infant Christ in the Act of Blessing.

He is seen turned three-quarters to r., the head thrown back and the r. hand raised in blessing.

[5 × 3$\frac{11}{16}$ in.; 12·7 × 9·4 cm.] Silver point on prepared white ground.
Backed; no watermark visible.
Collection: Sir Andrew Fountaine (Sale, lot 860, with preceding).
Purchased, 1884.7.26.28.
Reproduction: Pl. XX.

Corresponds fairly closely with the Infant Christ in a number of Madonnas by Roger, particularly with those in the picture in the Mancel Collection at Caen (ill. Friedländer, pl. 31) and in the school picture at Berlin (No. 549A). The copyist has made the hair longer and added the garment. Very close in style to the preceding and probably by the same hand, though the scale does not allow of its having formed part of the same composition, while it is distinctly inferior in quality especially in the drawing of the hand.

5. Dives tormented by Demons in Hell.

Dives, who is naked, points with his r. hand to his parched tongue while his r. hand is outstretched; two demons on the l. are pulling on a cord or chain fastened to a collar round their victim's neck, while two others on the r. are pulling in the opposite direction.

[4$\frac{9}{16}$ × 11 in.; 11·5 × 28 cm.] Silver point on prepared white surface.
Backed; no watermark visible.
Collection: Sir Andrew Fountaine (Sale, lot 866).
Purchased, 1884.7.26.29.
Reproduction: Popham, pl. 14.

Another version of this drawing is in the Louvre (No. d'ordre, 18,784, formerly attributed to Schongauer, 15·7 × 29·6 cm.). It is in the same technique and almost exactly similar, except that the chain attached to Dives' neck is clearly indicated and that there is considerably more space at the top with suggestions of rocks.

The types of Dives and of the devils and the drawing are so close to Roger's that we must assume a lost work by him from which the two drawings are copied. In a French Book of Hours of about 1490–1500 in the Fitzwilliam Museum, Cambridge (James 101, fol. 121) is a miniature of the subject in which the figure of Dives corresponds almost exactly with that in our drawing. French Books of Hours such as that printed for S. Vostre, Paris, 1492, also contain a cut of the subject which is very similar.

The present drawing, which is slightly superior to the Louvre version, is close in style to the two drawings previously described and may be the work of the same copyist.

6. A Religious Procession.

On the l. hand portion a group of ladies and gentlemen coming out through the gate of a town or castle; a blind beggar with a dog is seated on the l., and a gentleman is taking money from his purse to give him. On the larger r. hand portion beginning from the r. a group of three ecclesiastics, the foremost of whom carries the Cross, the next two banners; following these are a group of choristers, one of whom holds a choir book; another, who is mounting the steps, carries an amice over his l. arm while another

behind him wears it on his head ; at the foot of the steps an ecclesiastic, bare-headed and wearing an embroidered cope, holds up the Holy Sacrament in a pyx ; he is accompanied by a deacon and a sub-deacon ; the ecclesiastics are followed by nine persons including one lady ; a richly clothed gentleman wearing a beard is given a prominent position ; houses behind with spectators at a window.

[In two portions, which do not fit together, a piece being obviously missing ; the l. hand portion measures $11\frac{1}{2} \times 4\frac{7}{8}$ in (29·2 × 12·4 cm.) ; the r. hand portion of the same height measures $16\frac{3}{8}$ in. (41·7) in width.] Originally drawn with a very fine pen in light brown ink ; traces of a drawing in black chalk underneath. Watermark, faintly visible through the backing, apparently a Gothic **p**.

Collections : Sir T. Lawrence (according to the Malcolm catalogue, but without his stamp ; perhaps the drawing described in the MS. inventory of Lawrence's collection belonging to the Burlington Fine Arts Club, 95 Portfolio D (Case 12, Drawer 4, " One the Procession of the Hosts, J. von Eyck ") ; Woodburn (Sale June 4th, 1860, lot 382) ; Sir J. C. Robinson, Malcolm (Catalogue, No. 943).
Purchased, 1895.9.15.1001.
Reproductions : Le Beffroi II (1864/5), facing p. 177 ; F. Winkler, *Der Meister von Flémalle . . .*, pl. XXII ; Popham, pl. 15, 16.

Attributed by Winkler (*op. cit.*, p. 124) to the " Master of the Exhumation of St. Hubert " in the National Gallery, an attribution which found general acceptance until Friedländer pronounced the picture from which the artist derived his name the work of Roger himself. The drawing may either be a copy after a picture by Roger of the period and character of the altarpiece with the Seven Sacraments at Antwerp or an original drawing by the close follower who painted the Marriage of the Virgin in Antwerp Cathedral (which has for long been associated with the Exhumation of St. Hubert and the " Edelheer " copy of the Escorial Deposition at Louvain), The latter seems to me the more probable, though a definite pronouncement, in view of the condition of the drawing is impossible. It is certainly not the work of the artist responsible for the drawings of the Seven Sacraments at Oxford and in Baron Edmond de Rothschild's collection (reproduced Vasari, VIII, 15, 16, 17, 18), who has recently been connected by Professor Hulin de Loo with the Brussels painter Vrancke van der Stockt (Biographie Nationale de Belgique, Vol. XXIV, 1926/7), nor is it recognisable as the work of any of the illuminators, such as the Master of the Girart de Roussillon, working in the manner of Roger.

The scene, interpreted by Weale as a procession returning to the Church with the Holy Viatic, must be some definite historical event and the gentleman with the beard a historical character. Beards went entirely out of fashion at the end of the 14th century, and no artist would represent a contemporary wearing one ; also the costume is distinctly antiquated as compared with those of the lady or the other laymen, which are in the fashion of about 1440–50. It is impossible to say whether the artist intended to represent a potentate of early mediæval times or some comparatively recent prince like Louis de Mâle, Count of Flanders.

COPIES AFTER ROGER VAN DER WEYDEN.

7. Portrait of a Lady.

Half-length three-quarters to l., wearing a linen headdress.

[$7\frac{3}{8} \times 5\frac{5}{8}$ in. ; 19·4 × 14·3 cm.] Silver point on cream-coloured prepared surface ; the l. cheek badly damaged and restored ; inscribed in modern hand in pencil with Dürer's monogram and *Anna Maria frau* (?) *Duerin* 1528. No watermark ; inscribed on back in old hands : *N* 43 (black chalk) 30 *L* (black chalk) N 6 (red ink).
Collections : Carderera, Robinson, Malcolm (Catalogue, No. 542).
Purchased, 1895.9.15.1000.
Reproduction : Pl. XX.

A close copy of the lost picture for which the drawing described above No. 1, is the study. The difference in the expression of the face is due

partly to bad drawing on the part of the copyist, but mainly to the unskilful restoration of the cheek. The headdress corresponds almost exactly with that in the original drawing, but additional details, such as the folds in the sleeves and the rosary at the girdle, make it probable that it is a copy from the finished picture, not from the drawing. The style is not that of the usual copies from Roger, and would, without the evidence of the original, have pointed to the school of van Eyck.

8. St. Mary Magdalene.

Copy from the picture for which No. 2 is the original study.

[6$\frac{1}{16}$ × 4$\frac{7}{8}$ in.; 16·9 × 12·4 cm.] Silver point on prepared white surface with touches of red on the lips, the cheeks and the eyes. Part of water-mark visible on the l. side.
Collection: Salting.
Bequeathed, 1910.2.12.204.
Reproduction: Vasari, II, 20.
Lit.: As for No. 2.

A copy from the picture in the Louvre, not from the drawing described above.

II.

ANONYMOUS DRAWINGS OF THE XVTH AND EARLIER XVITH CENTURY.

A.—FLEMISH SCHOOL.

FRANCO-FLEMISH SCHOOL, beginning of the XVth century.

1. CHRIST TAKEN.

In the centre Our Lord is seized by a soldier, one of a group of six in Oriental costume advancing from the r.; the squire Malthus, who has been thrown to the ground, lies on his back in front of Our Lord and is attacked by St. Peter, who is seen from the back on the l. of the composition; behind St. Peter are two disciples.

[4 $\frac{9}{16}$ × 5 $\frac{1}{8}$ in.; 11·7 × 13 cm.] Silver point on prepared green surface, heightened with white. There is an irregular vertical crack to the r. of Christ which extends nearly the whole height of the drawing, and another, parallel to the first and about 1 cm. to its l., about 3 cm. long, from the top edge. The drawing is backed.
Collections: Buonfiglio of Bologna, Sagredo, John Udney, Sunderland (Sale, Christie's, June 15th, 1883, lot 41, including No. 15 of anonymous Flemish drawings below).
Purchased, 1883.7.14.77.
Reproductions: Popham, pl. 2; Vasari, 2nd series, XI, 8.
Lit.: F. Winkler, *Prussian Jahrbuch*, XLIV (1923), p. 139; the same, article on Pol de Limbourg in Thieme-Becker, *Künstlerlexikon*, XXIII, 1930.

In a note at the beginning of the sale catalogue of the Sunderland Collection it is stated that the drawing was mounted in one of four albums, bearing the arms of the Sagredo family, which were broken up for the purposes of the sale; that these drawings had been bought by Procurator Sagredo in 1734 from the Buonfiglio family at Bologna and that Consul John Udney had purchased them in 1763 from the heirs of Sagredo and brought them to England. It also mentions a letter in *Lettere Pittoriche*, Vol. III, from Zanetti to Professor Gaburri at Florence, referring to Sagredo's purchase. No such letter is printed in Vol. III of the *Lettere Pittoriche*. A letter on p. 171 from Zanetti to Gaburri, dated April 26th, 1726, mentions the sale by Lorenzo Ciambi of drawings to the value of 100 sequins to Sagredo. The volumes were certainly at Blenheim and were dispersed with the Sunderland Collection, but if they were brought to England only in 1763 they obviously cannot have formed part of the original collection formed by Charles Spencer, 3rd Earl of Sunderland (1674–1722).

The drawing is obviously an original study by a very able miniaturist of about 1400-1410. The attribution to Pol de Limbourg made by Winkler in his recent article in Thieme-Becker has much in its favour. Though there is no definite link which makes the connection indisputable, the style is very near to that of the principal miniaturist of the Breviary of Jean sans Peur in the British Museum (Harley 2897 and Add. 35,311; cf. particularly full page miniature on fol. 333 *verso* of the latter) identified by Durrieu and Winkler as Pol de Limbourg. The drawing more closely resembles the miniatures in the Breviary than those in the "Très Riches Heures" at Chantilly, or those in the "Heures d'Ailly" in the collection of Baron Edmond de Rothschild, and, if by Pol de Limbourg, must be regarded like the Breviary as early work. The representation of the subject, according to the Gospel of St. John, is unusual.

FLEMISH SCHOOL, XVth century.

2. The Virgin in Adoration.

She is represented half-length towards the r., looking up; the hands are only slightly indicated.

[6⅛ × 4⅝ in.; 17 × 12·5 cm.] Silver point on prepared white ground, the high lights in the hair rendered by the indentations of a stylus, the lips and cheeks touched (by a later hand) with red chalk. Inscribed in pencil, top l. corner, *A.M.* 1451 by a later hand.
Collections: Ploos van Amstel (Sale, March 3rd, 1800; Ll. 60, p. 194 in the catalogue, as by Antonello da Messina), R. Payne Knight (purchased by him at the sale of an unnamed collection held by Philipe in London, April 24th, 1801, lot 113).
Bequeathed by Richard Payne Knight, Esq., 1824.
Pp. 1—17.
Reproduction: Vasari, II, 20.
Lit.: Dr. Waagen, *Treasures of Art in Great Britain*, London, 1854, Vol. I, p. 228; F. Winkler, *Der Meister von Flémalle und Rogier van der Weyden*, Strassburg, 1913, p. 130, note 3.

Attributed in the inventory of 1836 to Antonello da Messina; by Colvin, in his notice to the Vasari reproduction, called a copy by a pupil after some unidentified picture by Roger van der Weyden or his school. The drawing, which does not appear to me to be by the same hand as the Salting copy of the Magdalene by Roger van der Weyden (No. 8), as stated by Colvin, reproduces the upper half of the figure of the Virgin in a composition of the Virgin kneeling before the Crucifix with a donor on the r. This composition, of which versions exist in the Church of St. Sauveur, Bruges, and in the collection of Don José Lazaro, Madrid (from the R. Traumann collection) and in the Brussels Gallery (the Crucifix only), is the work of an unidentified painter, a contemporary of the van Eycks and the Master of Flémalle. The pictures at Bruges and in the Lazaro collection are reproduced in the *Burlington Magazine*, Vol. I, facing p. 52. The hands, faintly visible in the drawing, correspond more closely with those in the Lazaro than with those in the Bruges version. The drawing, which is undoubtedly of the 15th cent., cannot, however, have been copied from the former, which appears to be of the 16th cent.

3. The Adoration of the Kings.

The Virgin supporting the Infant Christ on a cushion on her lap is seated in the centre; an elderly bald-headed king kneels on the r. and kisses the Infant's l. hand; a second king, wearing a turban, stands behind the first, further to the r.; the third king approaches from the l., bending his knee and removing his hat with his l. hand; St. Joseph stands behind holding his hat in both hands; the ox and the ass are behind on the extreme l., and two shepherds look through an arch on the r.

[12½ × 10⅜ in.; 31·8 × 27·7 cm.] Pen and dark brown ink for the central group of the Virgin and bald kneeling king, light brown ink for the remainder, except the two shepherds, who are outlined with a coarser pen and redder ink. False signature *M + S* and date 1479 added at the bottom in the centre. The drawing has been folded vertically down the centre and twice horizontally. Watermark Gothic **p** with flower.
Collection: Malcolm (Catalogue, No. 548).
Purchased, 1895.9.15.1006.
Reproductions: British Museum postcard (Set LX, 13); Pl. XXI.

The drawing, which is all by the same hand, with the exception of the two shepherds in the background and perhaps some of the outlines of the Virgin and of the bald kneeling king, appears to be a careful contemporary copy from a picture of about 1450–60. The central group is obviously imitated from Roger van der Weyden's Munich *Epiphany*, though it is by no means a close copy. The precision of its drawing, the sharpness and character of the draperies are also reminiscent of his style. The other figures, in addition to their being in different coloured ink, which naturally disturbs the balance, seem not to form an integral

part of the composition ; the Oriental king on the r. in particular is on too large a scale and is awkwardly placed, while the king on the l. and St. Joseph are nearer in style to van Eyck than to van der Weyden. If these figures are not additions by the draughtsman—and the fact of the overlapping of the bearded king's robe shows that this figure was not —there was a lack of coherence in the picture from which he was copying, which would denote some artist influenced alike by the van Eycks and van der Weyden. Petrus Cristus in the stage shown in the *Lamentation* at Brussels, with its textual copying of passages from van der Weyden, is such an artist, though it would be rash to assume that he was the painter of the original of the drawing. The delicate character of the pen work, particularly in the central group, resembles silver point copies after van der Weyden (cf. copy of wing of Columba altar in the Wallraf-Richartz Museum, Cologne).

4-5. Two Portions of Designs for Tapestry.

4. Alexander Receiving the Keys of a City.

Alexander, wearing armour and the imperial crown, advances on horseback from the l., followed by a band of armed and mounted men and receives the keys from a man, one of a group issuing from the gate of a city (Babylon ?) on the r. ; two other civilians kneel in the foreground on the l.

5. The Death of an Emperor.

The Emperor (Alexander ?) lies on a couch diagonally across the picture and holds a sheaf of arrows from which a man behind the couch draws one ; six men, one of whom is a negro, are grouped in front of the bed.

[4. 12⅞ × 5¾ in. ; 32·3 × 14·5 cm. (cut irregularly at top to l.). 5. 12⅝ × 5¾ in. ; 32·2 × 14·7 cm.] Pen and ink and washes of blue and red, on vellum.
Collection : Malcolm (Catalogue, No. 440).
Purchased, 1895.9.15.893.
Reproduction : *Burlington*, XLV (1924), facing p. 60.
Lit. : *ibid.* p. 60 ff., 206, 250.

The two drawings are probably fragments of designs for lost portions of the series of tapestries of the Life of Alexander, of which four are preserved in the Doria Palace at Rome. In these tapestries Alexander is represented wearing a similar crown and armour and mounted on a Bucephalus with the peculiar ram's horns seen in the drawing, while many other details correspond exactly. These tapestries have been identified by Betty Kurth (*Die Blütezeit der Bildwerkerkunst zu Tournai und der Burgundische Hof. Vienna Jahrbuch*, XXXIV (1916), p. 90) with the series for which Philip the Good of Burgundy paid Pasquier Grenier of Tournay 5,000 *écus d'or* in 1459. If the drawings are designs for the tapestries they could thus be dated some years before 1459, but it is possible that they are only contemporary copies from them. At what stage in the manufacture of a tapestry or for what exact purpose these and the somewhat similar series of the history of Troy in the Louvre were made, requires elucidation.

The style of the tapestries, as was pointed out by Betty Kurth, resembles that of the miniaturist named by F. Winkler (*Eine flandrische Lokalschule um* 1420–60. *Vienna Jahrbuch*, XXXIII (1915), 306) the Master of the Privileges of Flanders and Ghent and that of the present drawings even more closely, though the draughtsman and the miniaturist are certainly not identical. It may be noted that Phyllis Ackermann (*Zeitschrift für bildende Kunst*, LIX (1925–6), 303) has found on the Cinquantenaire tapestry of the Crucifixion, as well as on the Doria tapestries, what she supposes to be the signature of a certain Piat van Roome, recorded as employed in the preparations for the wedding festivities of Charles the Bold and Margaret of York in 1476, and mentioned specifically as having carried out some wood carving. This theory, like that of the existence of so many signatures of primitives, is hard to accept.

6. The Virgin and Child appearing to St. George.

Design for a three light window; the composition is enclosed in an oval inside a parallelogram in the corners of which are represented the flint and steel, the device of Philip the Good and Charles the Bold of Burgundy. On the l. kneels St. George, his horse behind him, receiving his lance from the hand of the Virgin, who stands in the centre under a canopy supported by two angels; on the r. two more angels support the Cross. An inscription, running across the three lights at the bottom of the oval and numbered iij, explains the incident; *Asia quoq(ue) vice in eodem Itinere sibi beata virgo apparuit et ministerio angelorum crucem filii sui o(ste)ndit cujus virtute dracone(m) superaret eique clipeum signo crucis signatum et lanceu ad hec ministravit.* Further inscriptions numbered i, ii, iiii, v, vi and vii, giving an account of the history of St. George and the ravages of the dragon are, with the exception of ij (and of iij transcribed above), shortened versions of the text of the Legenda Aurea; ij and iij, which expands ij, the story of the Virgin having appeared to St. George, and consecrated his arms, does not appear in the ordinary versions of the Legenda Aurea. The following is the transcription of the texts. *S(an)ctu(s) georgi(us) tribun(us) ex capadocia o iundus vir providus et miles strenuus cui ob nobilitate(m) d(omi)nium in capadocia cellatum (sic* for *cessatum) est, quadam vice causa urgente mittitur(?)usq(ue) in sylena(m) civitate(m) p(ro)vincie libie per vexit (?) a civib(us) capadocie p(ro)pt(er) amo re(m) flebiliter permissus. i.*
Cui beata virgo in Itinere apparuit cumq(ue) ne amplius mundo Sed magis deo mili/taret a(m)monuit et ita eum/dei militem consecravit. ii.
Juxta civitate(m) sylena(m) p(ro)fata(m) erat stagnu(m) aquaru(m) in quo draco pesti fer latitabat qui suo flatu ad mu ros civitatis accedens sepe pluri mos inficiebat compulsi ob hoc cives duas oves cotidie ei daba(n)t. iiii.
factu(m) est aute(m) cu(m) ja(m) oves pene deficerent inito consilio ovem cum adjuncto homine tribue bant, Sicque sorte o(mn)i(u)m filii et filic dant(ur) adeo ut jam fere omnes/essent consu(m)pti. v.
Quada(m) vice unica regis filia sorte e(st)/dep(re)hensa draconiq(ue) adjudicata q(ua) de re co(n)tristatus rex ait : tollite au ru(m) arge(n)tu(m) et dimidiu(m) regni mei fili am aut(em) mea(m) michi dimittite cui p(o)p(u)l(u)s minime acqu(i)evit Sed octo dier(um) spaciu(m) lu ge(n)ti eam i(m)petravit. vi.
Quo finito reversus p(o)p(u)l(u)s cu(m) furore ait. quare p(ro)pter tua(m) filia(m) populu(m) perdis universu(m). En o(mn)es a flatu draconis morim(ur) ? Vide(n)s aut(em) Rex q(uod)/ea(m) liberare no(n) posset i(n)duta(m) rega/libu(s) vestib(us) lacrimantem dimisit. vii.

[12¼ × 7⅞ in.; 31·1 × 19·9 cm.] Pen and brown ink; the drawing has been folded down the centre and across just above the Virgin's crown, and is rubbed in places, particularly the l. hand top corner.
Collection: Fawkener.
Bequeathed by William Fawkener, Esq., 1769.
5213–29.
Reproduction: *Old Master Drawings*, II (1927), pl. 10.
Lit.: Dr. Waagen, *Treasures of Art in Great Britain*, I (1854), 228; *Old Master Drawings*, II (1927), 10.

The style of this important and beautiful design nearly resembles that of the miniaturist, Philippe de Mazerolles, who was in the employ of Charles the Bold, but does not display any of the characteristic peculiarities which would allow us to identify it as actually Mazerolles' work. Another drawing certainly by the same hand is at Dresden, the design for a funeral monument of a member of the family of Lalaing. The fact that the inscription on the present drawing only brings the story of St. George down to the time when the princess is led out to the dragon suggests that the legend was to be continued in other windows, and that a cycle of St. George's history was either completed or in contemplation. On what occasion such designs were prepared cannot be determined; they were presumably intended to decorate a church or chapel, and were obviously commissioned by Philip the Good or Charles the Bold (most probably the latter), whose devices of the flint and steel this drawing displays. Was it possibly an offering, like that of the silver statuette of himself and St. George by Gerard Loyet, given by Charles to the cathedral of Liège in 1471, in expiation of the cruelties he had perpetrated at the sieges of Dinant and Liège?

7. Two Studies of Drapery : *verso*, Two further Studies.

On the l. a man in a mantle reaching to the ground, his l. hand on his hip and his mantle bunched up with his r. ; on the r. a similar study of a man turned slightly to the l. with both hands on his hip, the l. hand gathering up the drapery. On the *verso* two similar studies ; on the l. the drapery is gathered up in both hands and falls in a fold in front ; on the r. the r. hand is on the hip while the l. holds a stick.

[5¼ × 5¼ in. ; 13·3 × 13·4 cm.] Pen and light brown ink, partly retouched with the brush and sepia. The drawing was divided, presumably as early as the time of Lankrink, who put his stamp on each portion.
Collections : P. H. Lankrink, Sloane.
5237—92, 93.
Reproduction : *recto* PL. XXI.
Lit. : *Old Master Drawings*, I (1926), p. 46.

The drawings are obviously original studies of drapery made from the model. The long mantles were not garments of everyday use at this time, the last quarter of the 15th century. They are either : (*a*) studies for figures of Christ or the Apostles ; (*b*) for knights of the Golden Fleece or some other order ; (*d*) for *pleureurs* or mourners. The last seems the most probable, as a peculiarly heavy mantle falling in thick folds was in use for this purpose, and *pleureurs* are represented holding up their mantles in a manner exactly similar. The drawing of a *pleureur*, quite different in style, in the collection of Mr. Walter Gay at Paris (reproduced *Société de reproduction des Dessins de Maitres*, 1909) should be compared for the attitude. The absence of the characteristic hood of the *pleureur* in the present studies may be accounted for by the fact that they are preliminary studies from the model.

The retouching, possibly the work of Rubens, obscures the style. The original work under the heads is visible with the aid of ultra-violet rays, however, and the retouching follows fairly closely the original outline. The manner of drawing is very close to that of the draughtsman of the St. George (No. 6), and may possibly be his work. As has been pointed out, this artist made a design for the tomb of a Lalaing, and these figures may be for the *pleureurs* on a similar monument. The apparent difference in style between the angular draperies of the St. George drawing and the thick folds of these studies may be explained by the latter being actual studies from a different and heavier material.

8. St. Martha.

She stands, turned slightly to the r., holding in her r. hand a small basket in her l. a holy water sprinkler.

[6 3/16 × 2¾ in. ; 15·7 × 6·9 cm.] Very fine pen and light brown ink ; gone over at two different periods, first in darker brown ink, secondly in black ink. Inscribed in a 15th or early 16th cent. hand *maurta*. On rather coarse grained paper. No watermark. On the back in an uneducated hand of the 17th or 18th cent. *Spean*.
Collections : P. H. Lankrink, Sloane.
5237—95.
Reproduction : Pl. XXII.
Lit. : Dr. Waagen, *Treasures of Art in Great Britain*, I (1854), 228.

The original pen work where visible, as on the hair to the l., suggests comparison with the drawings previously described (Nos. 6 and 7), but the proportions, the size of the head and hands, seem rather to point to a different school, possibly that of Bruges and such artists as the Masters of the Ursula and Barbara Legends. The condition of the drawing, however, makes any exact attribution out of the question.

9. Study of a Man : *verso*, A Beggar.

The man faces to the front and his hands, concealed in his large sleeves, are joined in front of his body ; he wears a headdress of coarse fur or leaves ; on the l. parts of two dogs. On the *verso* a beggar with a staff in profile to the r. holding his cap and looking up.

[$4\frac{3}{16} \times 2\frac{5}{16}$ in.; 11·5 × 5·8 cm.] Silver point on prepared surface: the *verso* completely gone over by a later hand with a brush and Indian ink. No watermark visible.
Collections: Robinson, Malcolm (Catalogue, No. 533).
Purchased, 1895.9.15.989.
Reproduction: Pl. XXII.

The drawing, attributed in the Malcolm Catalogue to Hans Holbein the Elder, resembles a sheet with silver point drawings on both sides in the Albertina (reproduced Schonbrunner-Meder, 503) and another in the Bonnat Collection at Bayonne (Bonnat publication, No. 24A and B), and may be a fragment of the same sketch book. The drawing on the *verso* is entirely reworked. The drawing on the *recto* recalls the fragments of the sketch book of Geraert David (at Paris, Frankfurt, Cracow, etc., published F. Winkler, *Pantheon*, III (1929), 271), but the resemblance may be fortuitous. The costume of the figure on the *recto* is curious: it is possibly some huntsman's uniform.

10. Two Kneeling Ladies.

The foremost has her hands joined in prayer, the second her arms crossed over her body; both kneel towards the r., and wear unusual headdresses far back on their foreheads, which are shaved.

[$10\frac{1}{8} \times 7\frac{9}{16}$ in.; 25·8 × 19·2 cm.] Pen and dark brown ink over black chalk (of which traces remain along the back of the foremost figure).
Collection: Malcolm (Catalogue, no. 550).
Reproductions: *Kunstchronik*, N.F., XXXIII (1922), p. 615, Abb. 3; Popham, pl. 27.
Lit.: F. Winkler, *Kunstchronik*, N.F., XXXIII (1922), p. 615 ff.; L. Demonts, *Gazette*, XIV (1926), 16; A. E. Popham, *Apollo*, VII (1928), 177.

The drawing, of which there is an old copy in the Masson Collection, École des Beaux-Arts, Paris, is the work of a glass painter whom I have named (*Apollo*, loc. cit.) the Master of the Story of Tobit. A drawing in the Pierpont Morgan Library, New York (reproduced, *Fairfax Murray Collection of Drawings*, 1904, pl. 224), is obviously not only the work of the same artist, but a companion study. Another drawing with which both are closely connected is the roundel of Joseph and Potiphar's wife at Oxford (reproduced, *Apollo*, *loc. cit.*, p. 178). There is also a resemblance, too close to be fortuitous, between the foremost lady and Asenath in the *Meeting of Joseph and Asenath*, one of the round pictures by the Master of the Legend of Joseph at Berlin (No. 539 D), while the New York kneeling lady is like Potiphar's wife in another picture of the series also at Berlin (No. 539 B). In the article in *Apollo* referred to I put forward the theory that the pictures at Berlin derived from glass roundels by the Master of Tobit. In one case we have both a drawing from the roundel and the picture of the same subject (Joseph sold to the Ishmaelites, No. 539 A): the ratio of difference between these two is the same as that which differentiates the two present drawings from the portions of the two pictures which they resemble, and it is justifiable to assume that these two drawings are studies (or copies of studies) used for the glass designs. I hesitate to regard either of the drawings in question (or most others of the series) as original studies. The mechanical definition of their outlines and the appearance they have of being taken out of a composition seem, in spite of their vividness, to preclude such a view. The foremost of the British Museum ladies seems indeed to derive (in reverse) from the Abigail in Hugo van der Goes' fresco, preserved in copies, of the meeting of David and Abigail, probably through an intermediate. The marked superiority in quality of the main figures in roundels of the series of Joseph, such as the Joseph and Potiphar's wife at Oxford, over the subsidiary figures, suggests that the former are copies and the latter the copyist's own invention. A parallel for such a practice is provided by the drawing for a glass roundel in the collection of M. André de Hevesy at Paris, where the figure of the Shepherd is slavishly copied from the drawing of Jacob and Rachel by Hugo van der Goes at Oxford (or the picture painted from this drawing), while the rest

is the copyist's own very feeble invention. The hand of M. de Hevesy's drawing is not the same as that of the present, though it was trained in the same school.

11. Jason seizing the Golden Fleece.

In the foreground Jason, fully armed, stoops to lift up the Golden Fleece, which lies inside a low stone enclosure with an entrance in front; to the l. in the middle distance Jason is taming the dragon; to the r., slightly further back, are the armed men sown from the dragon's teeth, among whom Jason throws a stone; behind them are the bulls with horns and feet of brass, and on a rock in the distance to the l. Aeetes with ladies and gentlemen on horseback.

[$9\frac{9}{16} \times 6\frac{11}{16}$ in.; 24·2 × 17 cm.] Pen and brown ink. False monogram of Heemskerck on end of wall to l. and name *M hemskerck* in darker brown ink in bottom r. corner.
Watermark, a Gothic **p** surmounted by a quatrefoil flower.
Collection: Sloane.
5236–163.
Reproduction: Pl. XXII.

The composition, which was surrounded by a circle drawn free hand (diameter about $8\frac{3}{4}$ in.; 22 cm.), has been cut into on either side. It is probably a copy from a drawing or roundel by the draughtsman of the two kneeling ladies (No. 10). A comparison with that artist's style of composition, as in the drawing of Tobit and the Fish at Windsor (reproduced, *Apollo*, VII (1928), p. 175), or Joseph sold to the Midianites at Berlin (No. 1982), with successive scenes arranged in an exactly similar manner, make the attribution, which is not at once obvious, extremely probable. The style of armour and the headdresses of the ladies in the background suggest a date for the original not later than about 1490. The quality of the present drawing does not permit of its being regarded as anything but a copy.

Contemporary representations of the same subject are the engraving, now at Boston (published by Max Lehrs, *Mitteilungen*, 1921, p. 1), reproducing a miniature in a MS. at Paris, and the miniature in the splendid MS. of the *Roman de la Rose* in the British Museum (Harley 4425, folio 86). In the latter, where only the taming of the dragon is represented, the figure of Jason and the enclosure of the Golden Fleece are somewhat similar.

12. Two Studies of St. Mary Magdalene.

In both studies the saint stands turned three-quarters to r., holding a book in her r. and a pot of ointment in her l. hand; in the l. hand study the book is closed, in the r. hand one it is held open.

[$7\frac{5}{8} \times 6\frac{13}{16}$ in.; 19·5 × 17·3 cm.] Pen and brown ink.
Collection: Sloane.
5237–66.
Reproduction: Pl. XXII.

The drawing appears to be by the same hand as no. 10, but must be an original study. It should be compared with the drawings at Berlin (No. 4555) and from the Poynter Collection (reproduced, Vasari Society, V, 17), which are obviously by the same hand. The figures are strongly reminiscent of the female saints on the sinister shutter of Hugo van der Goes' Portinari altarpiece at Florence.

13. The Virgin and St. Joseph being refused Admittance to the Inn at Bethlehem.

Design for a border surrounding the text of a manuscript; at the bottom St. Joseph and the Virgin, followed by an ass and an ox, advance towards an inn, the hostess of which makes a gesture of refusal; the figures of the Virgin and St. Joseph are repeated above in the place where the text would appear; in the r. border are angels and a lighted house; angels and shepherds are also represented along the upper margin.

[$4\frac{3}{8} \times 3\frac{1}{8}$ in.; 11 × 7·9 cm.] Point of the brush on dark grey prepared surface, heightened with white.

Collections : Buonfiglio of Bologna ; Sagredo ; John Udney ; Sunderland (Sale, Christie's, June 15th, 1883, lot 41, including No. 1 above).
Purchased, 1883.7.14.78.
Reproductions : *Art in America*, XVI (1928), facing p. 139 : Pl. XXIII.
Lit. : A. E. Popham, as above, p. 134 ff.

The style of the drawing is that of the miniaturist called by F. Winkler (*Die flämische Buchmalerei*, Leipzig, 1925, p. 103), the Master of Mary of Burgundy. I cannot point to any miniature by that artist founded on the present drawing, but the border in substantially the same form occurs in manuscripts by other artists of the Ghent-Bruges School ; in the Croy Book of Hours at Vienna (Codex 1858, fol. 56), in the Mayer van den Bergh Breviary at Antwerp (fol. 132 *verso* ; repr. *Gazette des Beaux-Arts* IX. (1924), facing p. 194), and in a small Book of Hours in the Library of the Duke of Devonshire at Chatsworth, fol. 38. The last in size and arrangement corresponds most closely with the drawing. Two other drawings by the same hand are in the Masson Collection in the École des Beaux-Arts at Paris (reproduced and discussed in the article quoted above).

FLEMISH SCHOOL, beginning of the XVIth century.

14. The Visitation.

The figures are half length ; on the l. is the Virgin, with her cloak drawn over her head, to whom, on the r., St. Elizabeth, wearing a curious headdress, advances holding out her l. hand ; a gate and towers in the background.

[4⅞ × 3⅜ in. ; 12·5 × 8·6 cm.] Brush drawing on grey prepared surface, heightened with white.
Collection : S. Woodburn (Sale, June 21st, 1854, lot 1170).
Reproduction : Pl. XXIII.

The group, whole length or, as here, half length, constantly occurs in manuscripts of the Ghent-Bruges school. Of the half-length repetitions those in the Breviary in the Mayer van den Bergh Museum at Antwerp and in a detached miniature from Captain Spencer Churchill's collection sold at Sotheby's, May 21st, 1928 (lot 8, ill. in Sale Catalogue), resemble the present drawing most closely. It is certainly the working drawing of a miniaturist of the school, but more probably a copy, than the work of a *chef d'école* like the preceding.

15. St. John the Baptist and his Disciples. "Ecce Agnus Dei." *Verso :* St. Matthew.

St. John the Baptist with a group of disciples behind him stands on the l. ; in the distance, to the r., is Jesus.
Verso : St. Matthew is seated at a desk facing towards the l., the angel behind him ; in a bedroom opening out of that in which the saint sits, a man is kneeling.

[5⅛ × 3 3/16 in. ; 12·9 × 8·1 cm.] Pen and brown ink. Inscribed on the *recto* at the bottom : 6 *Stuy* "six stuyvers (?)."
Collection : Sloane.
5226–93.
Reproduction : Pl. XXIII.

The miniature of the "Ecce Agnus Dei" in the Grimani Breviary (fol. 594) is very similar ; in fact, the figures of St. John and of Christ are almost line for line the same as in the drawing, but the position of the trees and the disciples of St. John are different. No doubt the scene also occurs in other MSS. of the school. I have not found the St. Matthew. The drawings may be sketches or patterns for miniatures. The inscription "6 stuyvers" might be contemporary and refer to the price for the miniature as carried out ; or it may be an actual leaf of a cheap book of hours on paper, with uncoloured illustrations, though I think that the St. Matthew and the Ecce Agnus would hardly be likely to occur on *recto* and *verso* of the same sheet.

"MASTER OF 1499."

16. The Virgin Annunciate.

The Virgin kneels towards the r. at a window seat, on which is a book resting on a cushion; the Holy Spirit descends from above on the l.; the room beyond is divided by a row of columns; in the l. hand bay is a bed.

[Arched top, 8½ × 6¼ in.; 21·7 × 15·8 cm.] The Virgin drawn in pen and brown ink, her face and hands washed with colour; the rest partly in pen and darker ink and partly drawn with the point of the brush with washes. Inscribed in a later hand *B.H.* 1510.
Collection: Rev. W. H. Barnard (from album of Lucas van Leyden drawings, 1637).
Purchased, 1892.8.4.20.
Reproduction: Pl. XXIV.
Lit.: S. Colvin, *Prussian Jahrbuch*, XIV (1893), p. 166.

The drawing corresponds almost exactly with the r. half of a diptych of the Annunciation in the Kaiser Friedrich Museum, Berlin (No. 548, 16 × 9 cm.), but is slightly larger in size. Other differences are the absence from the drawing of a lily in a vase on the l. and of slippers in the foreground which appear in the picture: the absence of the Holy Spirit and the bed in the background on the l. in the picture. The diptych has been discussed by F. Winkler (*Amtliche Berichte*, XXXVII (1915), p. 69), who groups the work of the artist, a close follower of Hugo van der Goes. Friedländer (*Altniederländische Malerei* IV, p. 75) names him the Bruges Master of 1499.

The drawing, closely as it resembles the picture, may be an original work by the artist. The technique is that of the drawings of the miniaturists of the Ghent-Bruges School, and the Master of 1499 in the manner of his painting recalls a miniaturist of that type.

On the ledge of the window in front of the Virgin is what appears to be a flower. This resembles the mark which Jan vanden Moere appended to the document of 1501 in the archives of the Bruges Corporation (Facsimile in Charles vanden Haute, *La Corporation des Peintres de Bruges*, Bruges, n.d. facing p. 88). This well-known document of the Corporation enacts that illuminators (verlecteres) should sign their works with a mark to be registered in the document. The twelve marks, including that of Symon Bening, which were appended, have never been found, as far as I know, on any miniature. Nothing further is known of Jan vanden Moere. The identification of the flower on the drawing and that in the document must however be regarded as extremely doubtful.

FLEMISH SCHOOL, beginning of the XVIth century.

17. The Creation of Adam.

God appears three times, hovering in the air on the l. under an arcade of Flemish Renaissance architecture, on the r. a little higher up and kneeling on the ground below on the r.; Adam is seated against a tree below on the l.; landscape with a unicorn and a stag. The drawing is on two sections of paper fastened together down the centre; the arcade does not extend into the r. hand portion.

[9⅜ × 6⅜ in.; 24 × 16·3 cm.] Pen and brown ink. Backed, watermark a crowned shield with three fleurs-de-lys.
Collection: S. Woodburn (Sale, June 21st, 1854, lot 1170).
Purchased, 1854.6.28.43.
Reproduction: Pl. XXIV.

The careful formal style of drawing, the stubby types of the figures and their archaism as compared with the Renaissance architecture (which can hardly be earlier than 1520) recall the Ghent-Bruges school of illumination. The type of the features with the accentuation of the lower line of the upper lid and the shadow under the lower lip, resembles that of the Master of 1499. If by him it would be a later work than the drawing previously described or the pictures hitherto recognised as his.

18. The Adoration of the Shepherds.

To the l. of the centre kneels the Virgin in front of the Child, who lies in a small sarcophagus to the r.; round this are three angels and three amorini; on the r. is St. Joseph holding his hat and a lamp, and on the l. two shepherds, one with a bagpipes; above hover four angels and higher up four amorini; behind is the choir of a ruined church.

[$11\frac{5}{16} \times 10\frac{3}{4}$ in.; 28·7 × 26·2 cm.: a piece about ¾ in. deep added along the top]. Pen and brown ink, retouched in places with darker brown and black ink. Watermark, a shield with three fleurs-de-lys with a bend sinister for difference, a crown above and the letter C at the point, like Briquet 1814. Collection: S. Woodburn (Sale 1860, June 21st, lot 563 as Hans Memling). Purchased, 1860.6.16.65.
Reproduction: Pl. XXIV.

The drawing is obviously a copy from a picture (cf. the unfinished portion between the shepherds and the Virgin). The type of the Virgin's face and that of the angels is strongly reminiscent of Colijn de Coter's, while the figures on the l. and r. and the composition rather suggest an Antwerp origin. The curious position of the Virgin's hands occur in a picture formerly in the Kaufmann Collection (pl. XV of the publication) and in a picture by B. Bruyn in the same Collection (pl. XXXIII).

19. Susannah Accused by the Wicked Elders.

In the centre a bearded judge is seated on a raised throne; Susannah, who raises her l. hand as if to wipe away her tears, stands on the l.; on the r. are the two elders, bare-headed and with tonsures, holding up their r. hands in the act of benediction; a dog in front of the judge's seat is barking at the elders.

[Circular; diameter 9¼ in.; 23·3 cm.] Silver point on dark grey prepared surface, heightened with white. A segment at the top reaching to the judge's head is made up and the whole is much restored.
Collection: W. Mayor (Catalogue, 1875, No. 392, as Roger van der Weyden).
Purchased, 1876.12.9.633.
Reproduction: Pl. XXV.

Design for glass roundel. The extensive and careful restoration of the foreground figures makes it difficult to form a judgment of the style. There is some resemblance to the paintings in St. Rombout at Malines of the story of that saint, particularly to those by Colin de Coter. In its main lines, however, the composition probably goes back to an earlier work. A glass roundel, belonging recently to Mr. M. Drake, shows exactly the same arrangement of the scene, and though this roundel is not itself necessarily of earlier date, the costumes show it to be a fairly close copy from a work of about 1480. I do not know why the elders are represented with tonsures nor the exact significance of the blessing. It may be intended as a satire on the monks.

20. Incident in the Legend of St. Christopher.

The giant Christopher stands on the l. facing to the front, a halberd over his r. shoulder; a wayside cross is behind him to the l.; Satan on horseback on the r. has turned away and is speaking to Christopher over his shoulder; his cavalcade is seen making a détour round a tree and away to the l.; a castle on a hill is seen in the distance on the l.

[$10\frac{1}{8} \times 7\frac{3}{4}$ in.; 25·8 × 18·8 cm.] Finished drawing in pen and brown ink, washed with greenish yellow (background, legs of Christopher, etc.) and pale blue (Christopher's tunic), the outlines pricked for transfer.
Collection: Rev. W. H. Barnard (from album of Lucas van Leyden drawings, 1637).
Purchased, 1892.8.4.17.
Reproduction: Pl. XXV.
Literature: S. Colvin, *Prussian Jahrbuch*, XIV (1893), p. 116.

As was pointed out by Colvin, the drawing is certainly not by Lucas van Leyden. The influence of Dürer's engravings is evident: the legs

of Christopher, for example, are obviously imitated from the *Little Standard Bearer*, B. 87 (Flechsig, *Dürer*, 1928, p. 445, notes that the type of shoe with the sides turned down was a fashion only prevalent in the years about 1500–1505, occurring in but a few works : cf. also F. Winkler, *Old Master Drawings*, III (1928), p. 13, 14, with reproduction of a drawing by Kulmbach at Bremen, where the position of the legs is very similar) ; while the horse, with its tail decorated with oak leaves, recalls the horse in the *St. George*, B. 54, and Christopher's cloak that of Christ in the Little Passion *Resurrection*, B. 17, of 1512. The draughtsman, though skilful as such, is obviously an unoriginal artist. The flat tapestry-like treatment of the figures, something in the features of St. Christopher and the drapery, are strongly reminiscent of Quentin Matsys. The drawing might well be by such an artist of Matsys's *entourage* as the Master of the Mansi Magdalene, who certainly copied freely from Dürer. The drawing by him at Berlin (reproduced *Berlin Jahrbuch*, XXVI (1915), p. 9) hardly affords a basis for comparison, as it is rather a painting in body colour than a drawing.

For another drawing of this subject, *see* Pieter Koecke, No. 8, where the legend is explained.

21. Satirical or Proverbial Subject.

On the l. a woman kneels on the ground on one knee, holding a cat ; a man with a fool's cap and staff stands on the r. and holds a spoon out to the woman ; behind her are a man playing the bagpipes and another pointing to his l. eye ; a tree, with a castle beyond, in the background.

[8 × 5 in. ; 20·2 × 12·7 cm.] Pen and brown ink ; a triangular piece is made up on the bottom at the r. The watermark is indistinct.
Collection : Sloane.
5236—3*.
Reproduction : Pl. XXV.

Placed, subsequently to the inventory of 1837 and the MS. catalogue of 1854, with drawings by the elder Pieter Brueghel, with whose style the drawing has little in common. The method of cross hatching, the way in which the shadows are cast, the drapery of the woman and details in the dress of the man with the fool's cap, resemble those of the supposed Aerdt Ortkens, though the hand is certainly not the same as that of other drawings attributed to him. There is some likeness also to a drawing in the Ashmolean of an ass playing on the organ (roundel for glass). I can offer no explanation of the subject.

SCHOOL OF ANTWERP, first quarter of the XVIth century.

22. St. Luke painting the Virgin.

The Virgin, with the Child on her lap, is seated on a throne decorated with Gothic tracery, on the l. ; St. Luke, in profile to the l., is seated at his easel on the r. ; his emblem, the bull, with a shield on which are three escutcheons hung round its neck, lies behind the easel ; in the background on the r. is an angel grinding colours.

[Diameter, 11⅝ in. ; 29 cm.] Point of the brush on grey prepared surface, heightened with white, pricked for transfer.
Collections : C. M. Metz (Sale, May 6th, 1801, lot 88 as Lucas van Leyden), Sir T. Lawrence, S. Woodburn (Sale, Christie's, June 4th, 1860, lot 529).
Purchased, 1860.6.16.57.
Reproduction : C. M. Metz, *Imitations of Ancient Drawings*, 1798 (aquatint in reverse) ; Popham, pl. 53.
Literature : *Old Master Drawings*, V (1930), 54, 55.

A companion drawing in the same technique and pricked through in the same manner is at Lille (reproduced *Old Master Drawings*, *loc. cit.*, pl. 35). It represents St. Luke and the Vision of Zacharias, but is smaller in size. Both are probably designs for glass roundels, though it is possible that they were intended for an embroidered altar frontal or vestment. The subject and the arms of a guild of St. Luke, presumably that of Antwerp, point to

both drawings having been intended for the decoration of a chapel or hall of the guild. The *St. Luke painting the Virgin*, which was painted in 1602 by Martin de Vos, for the altar of the chapel of the Guild in Antwerp Cathedral, is so similar in its arrangement and in some significant details that it must be presumed that Martin de Vos knew the drawing or the completed roundel. This fact strengthens the assumption that the drawing was connected with the Antwerp Guild.

The drawing shows elements of the "mannerist" style but not yet fully developed. It must be the work of an able and distinguished artist of a generation slightly older than Jan de Beer. N. Beets (*Dirick Jacobsz. Vellert*, IV. in *Onze Kunst* XXII (1912), 133) attributes the Lille drawing to Vellert, M. J. Friedländer (*Berlin Jahrbuch*, XXXVI (1915), p. 75) to his A and B group of Antwerp Mannerists (Jan de Beer ?). Neither mentions the present drawing.

23. St. Jerome in Penitence.

The saint kneels in penitence before an altar on the l. in an extensive landscape; the lion is lying in the foreground on the l.; the cardinal's hat and cloak are hung on a tree on the r.

[14⅛ × 10$\frac{1}{16}$ in.; 37·2 × 26·2 cm.] Point of the brush on greenish-grey prepared surface, heightened with white.
Presented by Leopold Hirsch, Esq., 1912.12.14.6.
Reproduction: Popham, pl. 54.

By an able Antwerp artist of about 1520. The landscape is very similar to those in Vellert's engravings and drawings of 1523, but the figure and the drapery are not in his style.

24. Christ shown to the People.

Christ stands, with His hands bound, on the l. at the top of a flight of three steps; He is held at the end of a rope by a gaoler and Pilate stands on His l.; a group of fantastically armed warriors is on the r.; a child in the foreground is throwing a stone for a dog.

[7⅛ × 15¼ in.; 19·8 × 38·6 cm.] Point of the brush on very thin brown paper, heightened with white.
Purchased, 1862.7.12.48.
Reproduction: Pl. XXVI.

25. Christ taken down from the Cross.

In the centre is the stem of the Cross, against which are two ladders; the body of Christ is being handed by a figure on the ladder to a man with a turban, seen from the back; a third man with a pointed hood holds His feet; a woman is mourning on the l. and a group of the fainting Virgin with St. John and two women is on the r.; behind the Cross is a large rock.

[8¼ × 15$\frac{7}{16}$ in.; 20·5 × 38·9 cm.] Point of the brush on very thin brown paper, heightened with white.
Purchased, 1862.7.12.49.
Reproduction: Pl. XXVI.

These two drawings, which belong together, were purchased as prints. The brown tracing paper on which they are drawn is peculiar at so early a date. They are of the same size and shape as three drawings on canvas at Berlin of incidents in the Life of Christ (Nos. 4284, 4283, 4586) in the style of the "B" or Jan de Beer group, but have not the same touch, and may be regarded as copies from lost drawings of the series. The style of handling is nearer to that of the drawing of the Meeting of Abraham and Melchisedek at Vienna (Benesch 34: Schönbrunner-Meder 830).

26. Vision of Augustus and the Sybil.

The Emperor kneels on the l., his crown and sceptre on the ground before him; behind stand a man in full armour holding a lance and five other persons; the Sybil stands on the r. and points upwards with her r. hand; three women and a man with a halberd are grouped behind her; there are two scrolls in the sky.

[Arched top, $13\frac{1}{16} \times 10\frac{3}{4}$ in.; 33·2 × 26·2 cm.] Pen and black ink on very thin brown paper, heightened with white.
Collections: Sir T. Lawrence, Sir J. C. Robinson.
Purchased, 1909.1.9.6.
Reproduction: Pl. XXVI.

Exhibited at the Galleries of Obach & Co., November, 1908 (No. 11 in catalogue), where it was attributed to Cornelis Engebrechtsz. It is obviously much nearer to drawings of the Antwerp School, especially to the two previously described. The technique, except that the pen instead of the brush is used, and the thin brown paper are almost exactly the same as in these.

27. The Virgin ascending the steps of the Temple.

In the centre of a courtyard of fantastic renaissance buildings stand Joachim and Anna; the Virgin is ascending the steps to a fancifully decorated porch in which the High Priest and others wait to receive her; groups of people stand to l. and r. of Joachim and Anna; two children and a dog are in the foreground, and in the distance, seen through an archway, the annunciation to Joachim takes place.

[11 × $7\frac{5}{8}$ in.; 27.9 × 19.3 cm.] Pen and brown ink. The same mark ↗ ↘ as on the drawing by Dirick Vellert (No. 7) is in the bottom l. hand corner. Watermark, a Gothic **p**, like Briquet 8532.
Collection: Earl of Essex, Cassiobury Park (sold in a volume at Hodgson's, Nov. 24th, 1922, lot 875).
Purchased, 1923.4.17.5.
Reproduction: Onze Kunst, XLI (1925), 207.

A typical and excellent example of the Antwerp mannerist style. It appears to be by the same hand as a drawing of the beheading of St. Catherine, sold in the Rodrigues Sale (July 12th-13th, 1921, lot 171, illustrated in Sale Catalogue; now at Amsterdam) and the drawing formerly at Wilton House of Joachim's offering, which Friedländer (*Die Niederländische Manieristen, Bibliothek der Kunstgeschichte, Band* 3, 1921, pl. 10), for reasons which I do not understand, attributes to Jan de Cock. The present drawing is very near in style to the supposed Jan de Beer, and may even be his work.

28. The Annunciation.

In the interior of a renaissance building the Virgin kneels at a *prie-dieu* on the r. and looks round towards the angel who hovers above on the l.

[$6\frac{3}{4} \times 4\frac{13}{16}$ in.; 17·2 × 12·2 cm.] Pen and dark brown ink. False monogram of Altdorfer on the l. Backed, no watermark visible.
Collection: G. Fairholme (from a volume mainly of Swiss designs for glass, purchased at Berne in 1829).
Purchased, 1899.1.20.21.
Reproduction: Pl. XXVII.

29. The Adoration of the Magi.

The Virgin is seated on the ground in a courtyard with renaissance buildings in the background; one king kneels before her on the l., a second stands on the r. behind her and holds a chalice while Balthasar stands in the background on the l.

[$6\frac{3}{4} \times 5$ in.; 17·2 × 12·6 cm.] Pen and dark brown ink. Backed, no watermark visible.
Collection: G. Fairholme (as above).
Purchased, 1899.1.20.22.
Reproduction: Pl. XXVII.

These two drawings are by the same hand, that of a good Antwerp mannerist of about 1510–20.

30. The Crucifixion: *Verso*, Lot and his Daughters.

The three Crosses are seen from an angle; that on which the repentant thief hangs is in the foreground on the l.; beneath it is the Virgin supported

by St. John and a holy woman; Christ on the Cross is in the centre further back with Mary Magdalene to the r. kneeling at its foot; the cross of the second thief is in the distance on the r.; horsemen and other figures are seen further back.

Verso. Lot, seated on a stone under a tree towards the r., holds out a cup into which one of his daughters on the l. pours wine; the other daughter, seated beside Lot, puts her arm round his neck; Lot's wife and the burning cities in the distance on the r.

[5⅛ × 3⅛ in.; 13·1 × 9 cm.] Pen and light brown ink. No watermark.
Collections: Rev. Frank Parker, Truro Cathedral Library.
Purchased, 1930.4.14.2.

Detached from an extra-illustrated Macklin's Bible formed by the Rev. Frank Parker and presented by him to the Bishopric of Truro in 1883. The drawing is a fairly good example of Antwerp work of about 1520.

31. The Martyrdom of the Ten Thousand Christians.

The Emperor, on whose r. hand stands an Oriental with a sword, is enthroned on the l. and superintends the decapitation of two Christians, one of whose heads has already fallen; on the r. are two soldiers, one seated and the other standing, and a group stands behind the Emperor's throne; in the distance Christians are undergoing various forms of martyrdom.

[5⅛ × 8⅛ in.; 14·4 × 21·1 cm.] Pen and brown ink. Old attribution to Giorgione bottom r.
Bequeathed by F. W. Smith, Esq., through the National Art-Collections Fund.
1923.1.13.1.

A late and feeble drawing in the Antwerp mannerist style.

32. The Vision of St. Bernard.

The Virgin, who presses her breast with her r. hand, sits enthroned under a canopy on the l.; St. Bernard kneels at the foot of the steps leading to the throne on the r.; a stool stands in front of the throne on the l. with a pot of flowers.

[9¼ × 6¼ in.; 23·3 × 15·9 cm.] Pen and black ink for the l. hand portion, made up by a later hand in brown ink on the r. False monogram of Lucas van Leyden. No watermark.
Collection: Sloane.
5226–61.
Reproduction: Pl. XXVII.

By a feeble Antwerp mannerist. Only the l. hand portion and the head of St. Bernard are original; the rest is an even feebler addition. The Virgin and Child and the throne are partly imitated from the roundel No. 22.

SCHOOL OF ANTWERP, first half of the XVIth century.

33. Allegory of Charity.

A matron holding a child on her l. arm stands facing the spectator, her r. foot on a square stone, her l. on an armillary sphere; a bearded man holding a stick in his r. hand stands on the l. and takes nourishment from the woman's breast; a child on the r. tries to attract the attention of the woman; at the top on the l. is a tablet, inscribed: ΙΚΑΝΩΣ ΒΙΩΣΕΙΣ ΓΥΝΑΙΚΟΣ ΩΝ ΤΟΥΣ ΓΟΝΕΙΣ; another on the r. bears the inscription: MANDATUM DO VOBIS VT DILIGATIS INVICEM SICVT DILEXI VOS.

[10¼ × 6⅞ in.; 27·6 × 17·3 cm.] Pen and black ink and red wash; the two inscriptions and the tablet on the l. as well as additions to the woman's head and the flames (?) surrounding the group in light brown ink. Watermark, part of a bunch of grapes with initials at the side, like Briquet 13114–13138, apparently almost exclusively French.

Collections : Sir Joshua Reynolds, John Thane (?), W. Esdaile, Frederick D. Harford.
Purchased, 1911.4.12.2.
Reproduction : Pl. XXVII.

The handling of this drawing, which, while in Esdaile's collection, was thought to be the work of Dürer, is very close to that of the Antwerp " mannerist " draughtsmen, particularly to that of the supposed Jan de Beer. It should be compared with the drawing of Aristotle and Phyllis, described under Jan de Beer above, No. 3. The child on the l. is also very similar to the child in the large drawing by the same, No. 2. In spite of these resemblances the whole conception of the drawing is obviously quite unlike that of the Antwerp artist and shows a profound and direct Italian influence. Leonardo and his school, or more precisely Sodoma influenced by Leonardo, seem to have inspired the draughtsman. A connection with Siena, Sodoma's birthplace, is further indicated by the fact that the woman with the two children is apparently inspired by Jacopo della Quercia's statue of Acca Laurentia on the Fonte Gaia in Siena. This is a figure which Sodoma also knew and copied. A direct Milanese influence is observable in some Antwerp artists of the period, notably Quentin Matsys and Joos van Cleve, but the present drawing is obviously not by either of these, and if by Jan de Beer, in a phase of which we know nothing. All that can be said is that it is probably the work of an Antwerp artist who visited Italy and dates from about 1530 or possibly a little later.

FLEMISH SCHOOL, first half of the XVIth century.

34. The Visitation.

St. Anne advances from the r. towards the Virgin, who holds out her r. hand in an explanatory gesture while she gathers her cloak about her with her l. hand.

[8¾ × 5½ in. ; 22·2 × 13·4 cm. The corners cut off.] Pen and ink and grey wash ; on the r. and l. the base of a column indicated in light brown ink ; pricked for transfer. Backed ; watermark very indistinct, apparently a flower.
Collections : P. H. Lankrink, P. Sandby.
Stamped 1869.6.12.29, but this does not correspond with the entry in the Register.

The traditional arrangement of the two figures contrasted with the Renaissance architecture points to a rather archaistic Flemish artist of about 1530.

35. St. Catherine with a Kneeling Lady.

St. Catherine, wearing an elaborate costume and headdress, stands on the l. and holds the sword in her l. and a book in her r. hand ; behind her are the broken wheel and the infidel king ; a lady, her hands joined in prayer, kneels, facing her, on the r. ; in the background is a rock surmounted by a castle.

[Circular, diameter 8⅝ in. ; 21·4 cm.] Pen and brown ink and brown wash, with red for the flesh parts. A segment on the r. is a restoration and small portions have also been made up at the top and on the l. Watermark, a Gothic **p**.
Bequeathed by the Rev. C. M. Cracherode, 1799.
Ff. 4—90.
Reproduction : Pl. XXVIII.

Design for glass roundel. The elaboration of the costume and draperies and the rather stubby forms recall Gossaert's style of the period of the Malvagna triptych and the technique is near to that of the drawing in the Uffizi of St. John on Patmos (design for a three-light window ; photo. Braun 997). The present drawing cannot, however, be regarded as anything but a copy.

36. An Ecclesiastic kneeling before St. George.

St. George stands on the l. in full armour, holding a lance, on which is a pennant, in his r. hand; the ecclesiastic with hands joined in prayer kneels on the r. and looks up towards the saint.

[Circular, diameter 8¼ in.; 21 cm.] Pen and brown ink and brown wash. Watermark, a small crowned jug.
Collection: Sloane.
5218—229.
Reproduction: Pl. XXVIII.
Design for glass roundel.

37. A Monk kneeling between St. Margaret and St. Francis.

On the l. stands St. Margaret, holding a palm in her l. hand and a lamb on a lead in her r.; the monk kneels towards the l. with an open book on the ground before him; St. Francis stands behind on the r. and places his l. hand on the monk's shoulder; in the distance to the r. is St. Francis's sleeping companion.

[Circular, diameter 8¼ in.; 20·8 cm.] Pen and brown ink and brown wash. No watermark.
Collection: Sloane.
5218—228.
Reproduction: Pl. XXVIII.
Design for glass roundel.

Companion piece to the preceding and by the same hand. Both date from about 1530–40, and are perhaps Flemish, but more probably of the Cologne school. In any case they are poor copies.

38. The Birth of the Virgin or of a Saint.

The mother lies in bed on the r.; on her r. stands a woman who offers her a saucer; another woman, of whom only the face and fingers appear, on the other side of the bed offers her a plate; on the l. in the foreground a midwife is washing the child; three other women, eating and drinking at a table, are seen through an opening.

[16 × 14 in.; 40·5 × 35·4 cm.] The outlines drawn with the brush over black chalk; the interior modelling in brown wash; two lines in red chalk ruled across, possibly to indicate the wiring in the glass. Backed, no watermark visible.
Collection: Fawkener.
Bequeathed by William Fawkener, Esq., 1769.
5213—39.
Reproduction: Pl. XXIX.

Fragment of a cartoon, presumably for stained glass. The paper on which it is drawn was stuck together beforehand, and if sheets of a normal size were used we might expect an extension on the l. of about 21 in., of about 2½ on the r. and of 8 in. to the height, unless more sheets were added.

The style of the work seems to approach that of Orley, but it is difficult to judge what may be a subsidiary portion of a large cartoon. The artist has borrowed motives from Dürer's woodcut of the birth of the Virgin (B. 80) of which the woman bathing the child and the woman drinking out of the jug are obvious reminiscences.

39. Grotesque Head of a Man Shouting.

The head is turned three-quarters to l., the mouth open and the eyes turned upwards.

[13 × 9¼ in.; 33 × 23·5 cm.] Greyish black chalk on white paper. False "L." of Lucas van Leyden bottom l. No watermark.
Collections: S. Woodburn, Sir J. C. Robinson, Malcolm (Catalogue, No. 552).
Purchased, 1895.9.15.1010.
Reproduction: Pl. XXIX.

The unusual size and subject of this drawing make it difficult to place. Hulin de Loo and W. J. H. Weale in a MS. note in the Malcolm catalogue, suggested that it was by van Orley. It does indeed show considerable resemblance to heads such as those in the *Trials of Job* at Brussels of 1521 and the tapestries of the "Hunts of Maximilian" in the Louvre. But for its spotless condition it would have appeared to be a fragment of a full-size cartoon for tapestry. The suggestion (made in pencil on the mount in a hand not known to me) that Marinus van Romerswael is the draughtsman is a specious one, but I think the technique is nearer to the time of van Orley.

40–43. Series of designs illustrating the Acts of the Apostles.

Pen and brown ink and brown wash. No watermarks.
Collection: Sloane.
5236—2.....3.*
Reproduction: Pl. XXX.

40. St. Peter delivered from Prison by an Angel.

Four soldiers are sleeping in the foreground; further back in the centre St. Peter and the Angel are seen through the window of the prison and on the r. departing together.

[$10\frac{3}{16} \times 4\frac{7}{8}$ in.; 25·8 × 12·5 cm.] Traces of an inscription *P. van Aelst* in a later hand in the lower l. corner.
5236—2—1.

41. An Apostle preaching is apprehended by Soldiers.

He stands in the centre and raises his r. hand; a soldier approaching from the r. seizes him from behind; men, women and children are grouped round him, many seated on the ground; other figures are in the background on the l.

[$8\frac{5}{8} \times 4\frac{7}{8}$ in.; 22·7 × 12·5 cm.] Inscribed in lower l. corner *P. van Aelst.*
5236—3.

42. The Apostles setting out on their Journey.

Four apostles, carrying staves, followed by others are leaving the gate of a city on the l.

[$10\frac{5}{16} \times 4\frac{7}{8}$ in.; 26·2 × 12·5 cm.] Inscribed lower l. corner *Peeter . . . Aelst.*
5236—2—3.

43. Simon the Sorcerer trying to bribe St. Philip (?).

An apostle on the l., on whom a soldier is laying hands, makes a gesture of protest; a man, in the centre, wearing a turban, points to a casket which is held by a soldier on the r.; other soldiers further to the r. and, in the background, the apostle preaching approached by a group of soldiers.

[$10\frac{1}{4} \times 4\frac{3}{4}$ in.; 26 × 12·1 cm.] Inscribed in lower r. corner *P. van Alt*, and on back in a 17th cent. hand *peeter van aelst.*
5236—2—2.

The format of the four drawings suggests that they were intended as designs for the front and back of the wings of an altarpiece. The attribution to Pieter Koecke himself, though it goes back to the 17th cent., cannot be accepted. The style of drawing is quite different to that acknowledged to be his and approaches nearer to that of the Master of the Prodigal Son. Several peculiarities, however, the dress bunched up in the middle, the long tapering legs and the architecture and landscape show distinctly the influence of Koecke (cf. especially the drawing of St. Christopher, No. 8), and the artist must be a pupil, though an independent one.

MASTER OF THE PRODIGAL SON, working in Antwerp about 1530–50. The artist is so called from a picture of the subject at Vienna; others are at Antwerp, Ghent, Tournai, etc., and drawings at Berlin (No. 126) and in the collection of Mrs. Alfred Noyes, London. He has been identified by Grete Ring as a certain Lenaert Kroes mentioned by van Mander.

Lit.: G. Hulin de Loo, *Catalogue du Musée des Beaux-Arts de Gand*, Ghent, 1909, p. 55; Grete Ring, *Der Meister des verlorenen Sohnes, Jan Mandyn und Lenaert Kroes, Jahrbuch für Kunstwissenschaft*, 1923, p. 196 ff.

44–48. Series of designs for glass roundels. The Apocryphal story of Joseph and Asenath.

[Each about 10¼ × 10 in.; 26·5 × 25·5 cm.; diameter of circles 10¼ in.; 26 cm.]

Drawn with the point of the brush and dark brown colour shaded with lighter brown; touches of red for the blood; the circle drawn in red chalk. Watermark on each, a small dolphin, like Briquet 5841.
Collection: Sloane.
5216—162.....166.

44. The son of Pharaoh with Dan and Gad attempts to carry off Asenath, the wife of Joseph; Asenath and Benjamin escape in a chariot.

Numbered xii at bottom in contemporary hand.
Reproduction: Pl. XXXI.

45. Simeon and Levi pursue the ambushers and kill many of them; Dan and Gad escape in the reeds (they are seen on the l.).

Numbered xiii at bottom in contemporary hand.

46. Benjamin, seated with Asenath in their chariot, hurls a stone at Pharaoh's son, who is coming to take Asenath, and fells him from his horse; Simeon and Levi in pursuit of Dan and Gad appear on the scene.

Numbered xiiii at bottom, in contemporary hand.

47. Simeon and Levi (or Dan and Gad) bind up the wounds of Pharaoh's son.

Numbered xv at bottom in contemporary hand.

48. Simeon and Levi bring Pharaoh's Son before his Father.

Numbered xvi in contemporary hand (cut).
Reproduction: Pl. XXXI.

The second part of the story of Asenath (the first part relates her marriage with Joseph) illustrated here, will be found in Vincent of Beauvais' *Speculum Historiale*, Liber I, end of chapter CXXIII and beginning of chapter CXXIV, the text of which is followed fairly closely. Whether the eleven roundels preceding these referred exclusively to the Story of Asenath or included the Biblical story of Joseph, it is difficult to say, or how many followed after No. XVI. The attribution of the drawings to the Master of the Prodigal Son is due, I believe, to Hulin de Loo. They also are referred to by Grete Ring in the article cited above p. 199, note 2, where the number is wrongly given as four.

FLEMISH ARTIST IN ITALY.

49–60. Series of eleven drawings of Heads and one of Skulls.

Silver point on grey prepared surface. No watermarks visible.
Bequeathed by Richard Payne Knight, Esq., 1824.
Pp. 1–39.....50.

49. Head of Christ.

Head and bust in profile to l.

[$8\frac{1}{16}$ × 6 in.; 20·5 × 15·2 cm.] Dated 1532 top l.
Pp. 1–39.
Reproduction: Pl. XXXI.

50. Head of Dante.

Head and bust in profile to l., wearing hood surrounded by olive wreath.

[$8\frac{1}{16}$ × $5\frac{15}{16}$ in.; 20·5 × 15 cm.] Inscribed along top margin *Ritratto di* . . . . (obliterated by damp).
Pp. 1–41.

51. Head of Michelangelo.

Head and bust nearly in profile to r, head inclined downwards.

[$7\frac{7}{8}$ × 6 in.; 20 × 15·2 cm.] In outline only.
Pp. 1–49.
Reproduction: Pl. XXXII.

The identity of the personage as Michelangelo appears to me beyond question. It derives from the bronze bust by Daniele da Volterra, examples of which are in the Bargello at Florence, in the Musée Jacquemart-André at Paris and elsewhere (illustrated Ernst Steinmann, *Die Porträtdarstellungen des Michelangelo*. Leipzig, 1913, pl. 54 ff.). This bust was completed by Daniele in 1565 though the wax model was already finished in the previous year. The most obvious difference is that in the drawing the beard is shorter.

52. Head of an elderly Man.

Head and bust in profile to l., wearing a cap of the fashion of about 1500–10.

[$8\frac{1}{8}$ × $5\frac{7}{8}$ in.; 20·6 × 14·9 cm.]
Pp. 1–44.

The cap, the hair and the profile recall the portrait of Quentin Matsys engraved by Wierix in Jerome Cock's *Pictorum aliquot celebrium Effigies*, Antwerp, 1572.

53. Head of a Man wearing a Cap.

Head and bust, three-quarters to r.; he wears a moustache and a curious small cap tilted forward.

[8 × $5\frac{13}{16}$ in.; 20·3 × 14·8 cm.]
Pp. 1–42.

54. Head of a Swiss Papal Guard.

Head and bust in profile to the l.; wearing cap with fur crown.

[8 × $5\frac{13}{16}$ in.; 20·3 × 14·8 cm.] The paper has been torn right across and mended.
Pp. 1–43.
Reproduction: Pl. XXXII.

Apparently the copy of a drawing in the Pierpont Morgan Collection (*see* note below).

55. Head of a Man wearing a large plumed Hat.

Head and bust, three-quarters to r.; wearing a plumed hat on the l. side of his head.

[$8\frac{1}{16}$ × $5\frac{15}{16}$ in.; 20·5 × 15·1 cm.]
Pp. 1–45.

The costume appears to be that of a Swiss or German soldier cf 1520–30.

56. Head of a Man wearing a small plumed Cap.

Head and bust, three-quarters to l.; he has a beard and moustache and looks to the front and wears a small flat cap with a plume.

[8¼ × 6 in.; 20·6 × 15·2 cm.]
Pp. 1–46.
Reproduction: Pl. XXXII.

The costume is that of about 1530–40.

57. Head of a Woman wearing a Helmet.

Head and bust in profile to the l.; she wears a helmet decorated with a lion's mask and a plume, and a man's shirt.

[8 × 5⅛ in.; 20·3 × 15·1 cm.] Inscribed to l. in a later hand *Bello* and with other unintelligible scribbles.
Pp. 1–47.

58. Head of a Woman.

Head and bust in profile to l.; her hair is braided and her head partly covered by a veil looped up over the ear and on the forehead.

[7⅛ × 5⅞ in.; 20·2 × 14·9 cm.]
Pp. 1–48.

The head is Michelangelesque in character and recalls the so-called Marchesa di Pescara drawing (Frey 289).

59. Head of an old Man.

Head and bust slightly to l., looking down; he has a long beard and wears a hood.

[8¼ × 5⅛ in.; 20·6 × 15·1 cm.]
Pp. 1–40.

The head recalls that of the old man on the r. in the fresco by Michelangelo of the Crucifixion of St. Peter in the Cappella Paolina, which was opened in 1549.

60. Three human Skulls.

One is in profile to the l. in the foreground on the r., two others, further back on the l., face to the r.

[7¾ × 6 in.; 19·5 × 15·2 cm.] Largely gone over by a later hand in pencil.
Pp. 1–50.
Reproduction: Pl. XXXII.

The drawing corresponds exactly with a portion of an etching signed *B.F.V. IN.* (Battista Franco) and with the monogram of the publisher Niccolo Nelli and the date 1563 (Bartsch XVI, 15, 54).

A series of seven drawings, one of which appears to be the original of No. 54, were sold in the Skene Sale at Sotheby's, April 15th, 1898, lots 112–119, and were bought by Messrs. Colnaghi. Five of these passed into the Habich Collection and were sold at Stuttgart, April 27th, 1899, lots 15–19. Of these five, two were acquired by Fairfax Murray and are now in the Pierpont Morgan Library in New York. Another of the drawings from the Skene Sale entered the Pierpont Morgan collection by a different route. I do not know the present whereabouts of the remaining four drawings. A comparison between the reproduction of the Pierpont Morgan drawing (Fairfax Murray Collection of Drawings, 1904, pl. 261) and No. 54 leaves little room for doubt that the former is the original, though the technique and the handling of the two drawings are almost identical. The eleven other Payne Knight drawings are uniform with, and are certainly by the same hand as No. 54. It seems probable, therefore, that others of the series also are copies and in fact the descriptions of two of the lost drawings in the Habich Sale exactly fits two of the Payne Knight drawings. (Lot 18, *Kopf eines jungen Mannes mit phantastischem Helm, nach links*, 15 × 12 cm., with No. 57; lot 19, *Weiblicher Kopf nach links, das Haar mit einem Schleier umwickelt*, 17 × 12¼ cm., with No. 58.)

Though No. 49 has an apparently genuine date, 1532, it is difficult to accept this as the actual date of the whole series for the following reasons :— (i) No. 51 appears to be taken from Daniele da Volterra's bust of Michelangelo which was not completed till 1565. (ii) No. 59 shows the influence of the frescoes by Michelangelo in the Cappella Paolina, which was not opened till 1549. (iii) No. 60 is the copy of a portion of an etching with Battista Franco's initials, those of the publisher Niccolo Nelli and the date 1563 (the latter's initials and the date may be additions, it is true, but no state without them is recorded). The costumes of three of the Skene-Habich drawings, which are quite clearly portrait sketches from life, are those of 1530–40 and the date 1532 would be quite appropriate to that series. This date then may have been copied by the Payne Knight draughtsman from his original. On this assumption Nos. 51, 59 and 60, referred to above, could not be copies from the series of 1532 but would be additions by the Payne Knight artist.

Both the earlier series and the present copies seem to have been drawn in Italy. The first contains named portraits of Italians, Roberto Gualderotti, Giuliano da Zorraglia and Giovanni Maria Corbinelli, and the three drawings in the second, which we have presumed to be independent of the first series, are copies or imitations of Italian originals. But in neither is the technique or the handling Italian in character. The draughtsmen of both series were apparently Flemings working in Italy, like Lambert Lombard, Martin Heemskerck and Frans Floris.

The Fairfax Murray publication attributes the drawings to Barthel Beham, while the Skene and Habich catalogues named them Italian School. The Payne Knight Drawings were absurdly attributed to Leonardo and as such entered the Museum. Five of them were photographed by Braun under this name (Nos. 73291–73295).

B.—DUTCH SCHOOL.

DUTCH MINIATURIST, first half of the XVth century.

61–66. Six Scenes from the Passion.

61. The Betrayal. 62. Christ before Pilate. 63. The Flagellation. 64. Christ carrying the Cross. 65. The Descent from the Cross. 66. The Entombment.

[Each 4 × 3 in.; 10·2 × 7·7 cm.] Pen and ink and light green wash on vellum. Latin text on the back of each.
Collection : S. Woodburn (Sale, Christie's, June 21st, 1854, lot 1133).
Purchased, 1854.6.28.26....31.
Reproduction (No. 62) : Pl. XXXIII.

Cut from a Latin Book of Hours probably executed at Delft about 1430–40. The style of the miniatures corresponds very closely with that of the MS. at Brussels (Bibliothèque Royale, 21696 : reproduced A. W. Byvanck and G. J. Hoogewerff, *Noord-Nederlandsche Miniaturen*, The Hague, 1922–5, pls. 168, 209, figs. 51–53), which has the inscription "Iste liber scriptus et illuminatus est in monasterio Vallis Josa[phat]," the Monastery of St. Agneten, near Delft. The text of the rubrics at the bottom of each page on the backs of the miniatures is as follows :— 61. *Sequuntur hore sce crucis.* 62. *Ad primam.* 63. *Ad tertiam.* 64. *Ad sextam.* 65. *Ad vesperas.* 66. *Ad completorium.* The arrangement corresponds very exactly with that of the Brussels MS. except that the Annunciation, which there follows the Betrayal and the Crucifixion which follows the Carrying of the Cross, are wanting here. The Betrayal closely resembles the representation of the subject in the Dutch Book of Hours in the Bibliothèque Mazarine, Paris (MS. 500 ; repr. W. Vogelsang, *Holländische Miniaturen*, Strassburg, 1899, p. 86), the only difference being in the costume. The present miniature seems the better version from which the

other was copied. In spite of this close correspondence the actual style of the drawings appears so close to that of the Brussels MS., from which iconographically it differs, that the draughtsman may probably be regarded as the same.

DUTCH SCHOOL, XVth century.

67. The Tree of Jesse.

Jesse, his head resting on his l. hand, is asleep seated on a throne in the centre under a baldachin, the curtains of which are withdrawn on the r. by Aaron, who wears a mitre; to the l. is a prophet wearing a turban with a tassel; to the l. and r. of these two are two other prophets or patriarchs wearing a skull cap and a turban respectively; all four carry blank scrolls; the throne of Jesse is decorated on the fore edge of the l. and r. arms with figures of Adam and Eve in relief, lower down with statuettes of the Angel of the Expulsion on the l. and the Tree of Knowledge on the r., and at the base with reliefs the subjects of which are not discernible, but which, on the analogy of the similarly decorated throne in the engraving by the "Master of the Banderoles" (Lehrs 80) may be assumed to represent the Old and New Law; on the upper part of the baldachin is written the number xxxij, a number not easy to explain, unless it is an error for 28 (which might be written ijxxx), the number of the generations from Jesse to Jesus; in a direct line above Jesse, seated on a branch of the two-stemmed branch growing from the latter's shoulders, with her feet resting on a crescent moon, is the Virgin holding the Infant Christ; to the r. and l. of her arranged in two rows and groups of three are the twelve kings of Judah, the only one of whom recognisable by an attribute is David with his harp (it does not seem justifiable to assume that the arrangement of the twelve kings is identical with that in the engraving by the "Master of the Banderoles," referred to above, where the name of each is attested by lettering, as the attributes differ, although David in each case occupies the same position).

[10¼ × 13½ in.; 26·6 × 34·3 cm.] Pen and dark brown ink on blue prepared surface heightened with white.
Collections: Sibthorpe, Robinson, Malcolm (Catalogue, No. 547).
Purchased, 1895.9.15.1005.
Reproduction: Pl. XXXIII.

A drawing exactly corresponding, in reverse, to the present was illustrated in the Catalogue of R. W. P. de Vries, Amsterdam, 1929, No. 85.

The composition bears a general resemblance to the engraving by the Master of the Banderoles (Lehrs 80; badly reproduced in Erwin Vischer, *Formschnitte . . . . zu Karlsruhe*, Strassburg, 1912, pl. 21). The figure of Jesse, his throne, the baldachin, the figure of Aaron withdrawing the curtains are all very similar, but there are twelve instead of four patriarchs and prophets on the lowest line, and the arrangement of the kings is different. The draperies of the Virgin and of Jesse are practically identical with those of corresponding figures on the wing of a triptych painted in 1513 for the Abbey of Tongerloo by a Master Jean, formerly in the Church of Notre Dame, Ter Heyden, and now in the Antwerp Museum (illustrated Gazette des Beaux-Arts, IV (1911), p. 429), an identity which must imply that both as well as the engraving by the Master of the Banderoles derive from the same original. Further, the figure of the turbaned man standing to the l. of Jesse's throne is the same as a figure in the border of the Genesis page of a large three-volume Bible in the British Museum (Add. 15,254), the illuminations in which probably date from about 1440–50. The MS. was at Liege in 1657 and the miniatures may have been painted in that town or possibly in Holland.

From the recurrence of fragments of the composition in these various places, we may assume the existence of a Tree of Jesse not necessarily identical with the present drawing, but possibly so. In what form or where this original composition was made there is little to indicate. The present drawing in its handling suggests comparison with drawings in Dutch illustrated bibles, such as Add. 38,122, in the British Museum,

dated by Byvanck and Hoogewerff about 1425, and supposed to have been executed at Utrecht, and with the Dutch block books of the *Biblia Pauperum* and *Speculum humane salvationis*. It is certainly not as early as 1425, and may probably date from about 1470–80 or later; the technique on blue prepared surface is one of which, as far as I know, there is no other example in the Netherlands before the 16th century.

We may summarize the results of the preceding notes by saying that the drawing is almost certainly Dutch, probably about 1470–80, copied from a composition, also possibly Dutch, which already existed before 1450.

68. A Prophet.

He stands turned three-quarters to the l., wearing a close-fitting cap and a voluminous cloak; both hands clasp the belt in front, and from behind the r. hand issues a scroll which reaches nearly to the ground.

[$10\frac{9}{16} \times 5\frac{3}{16}$ in.; 26·8 × 13·1 cm.] Pen and brown ink.
Collections: C. M. Metz (Sale, May, 1801, lot 78 (?)), Thane, W. Esdaile (Sale, June 18th, 1840, lot 480 "Israel van Meck, A Man with a Scroll"), Malcolm (Catalogue, No. 544).
Purchased, 1895.9.15.1002.
Reproduction: Pl. XXXIII.

The drawing appears to be a copy from a picture. The type and details of costume suggest Albert van Ouwater or Dierick Bouts. There is a certain resemblance to the drawings at Berlin (No. 12,324) and Dresden, presumed by Friedländer to be copies from Ouwater (*Altniederländische Malerei*, III, p. 60).

69. St. Augustine.

The saint is seated on an X-formed stool resting on the bodies of three armed men; one of these, on the r., bites his l. hand while he brandishes a sword in his r.; another, on the l., plunges a dagger into the throat of the third with his r. hand and points a spear at him with his l.; St. Augustine is clothed in a chasuble over a dalmatic under which is an alb; a *humerale* is round his neck; he wears a mitre with *infulæ* and holds the pastoral staff with *panisellus* in his l. hand and delivers a blessing with his r.

[$10\frac{3}{8} \times 7\frac{1}{8}$ in.; 26·5 × 18 cm.] Silver point on prepared light cream-coloured surface. Backed, no watermark visible.
Collections: Sir J. C. Robinson, Malcolm (Catalogue, No. 551).
Purchased, 1895.9.15.1009.
Reproduction: Popham, Pl. 35.

This important original drawing recalls the work of an artist of Bois-le-duc, after whom the engraver Alart du Hameel worked and whose *œuvre* has been assembled by F. Winkler (*Prussian Jahrbuch*, XLIV (1923), p. 136 ff.). The resemblance between the heads of the figures beneath the saint's feet and those in du Hameel's engravings such as the Vision of the Emperor Constantine (Lehrs 5) is particularly close, but this might be explained by a common imitation of Hieronymus Bosch. The face of the Saint, in its gentleness and suavity, rather recalls Gerard David's types.

The identification of the Bishop as St. Augustine is that of W. H. J. Weale; I can point to no similar representation. He is usually depicted holding a heart, as in the picture by Robert Campin at Aix-en-Provence.

70. Christ disputing with the Doctors.

On the l. is seated a doctor, who raises his r. hand in argument and holds a paper at his side with his l.; behind him is a priest wearing a mitre and on the r. another doctor seated in profile to the l.; between him and the priest stands the youthful Jesus; in the background Joseph, followed by Mary, is seen descending some steps from the choir into the nave of the Gothic church in which the scene takes place; behind the mitred figure is an attendant and parts of two figures are visible on the r. of the drawing, which is cut.

[11¼ × 8¾ in.; 28·5 × 21·1 cm.] Point of the brush and two shades of brown, only the doctor on the l. being completely finished. Watermark, a bull's head surmounted by a star, like Briquet 14,236. On the *verso* is an outline sketch (or offset from such a sketch) in black chalk representing apparently the lower half of a seated draped figure with a book on its knees. Collection: S. Woodburn (lot 1132, with three others, in his sale June 21st, 1854).
Purchased, 1854.6.28.24.
Reproduction: Popham, Pl. 34.

By the same hand appear to be two drawings of apostles at Berlin, St. Bartholomew, No. 2137, and St. Andrew, No. 2138.

The drawing, according to a note on the old mount, was attributed by Waagen to Geertgen tot Sint Jans. It is without question Dutch of about 1490–1500, but I do not think it possible to attribute it to any particular master. Its style shows resemblance to that of the Master of Delft and also to that of the Cologne Master of St. Severin, who obviously received his training in Holland. The theory of its connection with a feeble little picture in the style of Lucas van Leyden in the National Gallery (No. 3459), which I put forward when publishing the drawing in 1926, should be abandoned.

MASTER OF ABSOLOM. Designer for stained glass and possibly of woodcuts; worked, perhaps at Haarlem, about 1490–1510.

Lit.: A. E. Popham, *A Dutch designer for glass* in *Mélanges Hulin de Loo*, Paris, 1931.

71. The Drunkenness of Noah.

Noah lies asleep against a rock on the l.; Shem (or Japhet) kneels before him to the r. and covers his nakedness, while Ham and Japhet (or Shem) stand in the background on the r. and point at Noah.

[Circular, diameter 8¼ in.; 21 cm.: a segment about 1½ in. deep torn from the top.] Pen and brown ink.
Collection: Dr. J. Law Adam.
Purchased, 1927.10.10.52.
Reproduction: Pl. XXXIV.

Design for a stained glass roundel.

72. The Month of March: Pruning.

A husbandman, wearing a hat on top of his hood and gloves, stands facing to the r. engaged in cutting a branch from a tree with a pruning knife; a man further back on the l. is similarly occupied; a woman carrying a bundle of faggots on her head is in the distance on the r.; still further back is another man and a cottage.

[11 × 8¼ in.; 27·9 × 20·9 cm.: diameter of circle, 7¾ in.; 20 cm.] Point of the brush on very dark grey prepared surface, heightened with light blue.
Purchased, 1930.5.12.2.
Reproduction: Pl. XXXIV.

Design for a stained glass roundel, one of a series of the occupations of the months, presumably March, which is generally represented by pruning vines. The drawing was not known to me when the article cited was written, but it is obviously by the same artist. The technique resembles that of the drawing of Absolom in the Louvre (No. 19,218).

DUTCH SCHOOL, beginning of the XVIth century.

73. The Month of June: Mowing.

A husbandman, facing to the r. is mowing hay with a scythe; a wattle fence bounds the meadow; further back are trees and a castle on a hill.

[Circular, diameter 7¾ in.; 19·6 cm.] Point of the brush on brown prepared surface, heightened with white; much faded and partly restored. Presented by J. Cabourn Simonds, Esq., 1922.6.29.1.

Design for stained glass roundel, one of a series of the occupations of the months. The technique and details, such as the drawing of the tree on the r. and, to some extent, that of the man's features, are very similar to those in the drawing previously described and it is possibly by the same hand, though certainly not belonging to the same series.

74. Angels scourging a prostrate Man.

The man lies on the ground his head towards the l. and holds up his l. hand to protect himself from the angel who is striking him with a scourge; to the l. is a second angel also armed with a scourge on horseback, and further back to the r. a riderless horse gallops away.

[Circular, diameter 8 in.; 20·2 cm.] Pen and brown ink.
Bequeathed by the Rev. C. M. Cracherode, 1799.
Ff. 4—88.
Reproduction: Pl. XXXIV.

Design for a stained glass roundel. In the inventory of 1837 no attribution is given. It was subsequently attributed to Lucas van Leyden and recently to Aerdt Ortkens. Though certain passages, like the head of the fallen man, are reminiscent of the latter, the handling is quite different and much nearer to that of Jacob Cornelisz (cf. especially Susannah and the wicked Elders, No. 2) and the drawing probably belongs to his school. The horse on the r. is the same in reverse as that in the drawing of the Death of Absolom in the Louvre by the artist whom I have named from that drawing (cf. No. 71). The subject can hardly be the scourging of Heliodorus (2 Maccabees, III, 25), as this took place in the temple at Jerusalem, but I can offer no other explanation of it.

75. St. Michael.

The winged Archangel, in armour surmounted by a cloak, raises his r. arm to spear the dragon, on which he stands; his shield is in his l. hand.

[8 11/16 × 5⅞ in.; 22·1 × 15 cm.] A large piece torn from l. hand top corner; l. hand bottom corner injured by damp.
Collection: Sloane.
5227—18.
Reproduction: Pl. XXXIV.

Formerly with anonymous Italian drawings. It is apparently the work of a close follower of Jacob Cornelisz.

DUTCH SCHOOL, first quarter of the XVIth century.

76. Christ in the House of the Pharisee.

In a rectangular room behind a table on the r. are seated Christ and two Pharisees; a man seen from the back is seated on a chair in front of the table; a serving man stands on the l. and Mary Magdalene kneels on the floor and wipes the Saviour's feet with her hair.

[8½ × 6½ in.; 20·9 × 16·7 cm.] Pen and grey black ink. Inscribed on a step at the bottom on the r.: *Lucas 7 cap°*.
Collections: Padre Resta, Somers, McGowan, Rev. Frank Parker, Bishopric of Truro.
Purchased, 1930.4.14.1.
Reproduction: Pl. XXXV.

Detached from an extra-illustrated Macklin's Bible formed by the Rev. Frank Parker and presented by him to the Bishopric of Truro in 1883. Attributed by Padre Resta to Aldegrever. A note on the back in his (?) hand, however, expresses doubt whether the drawing is by Aldegrever or Agnes Dürer.

The style of the drawing shows some resemblance to that of Pieter

Cornelisz Kunst, and is probably Dutch about 1510–20. The figure of the Magdalene is represented in almost exactly the same position in a glass roundel of the subject at Berlin (No. 1672) which is reproduced in an engraving by the Master "S" (Passavant III. 60. 149).

77. The Lamentation.

The body of Christ in a diagonal line is supported by the Virgin; behind on the r. a kneeling nun holds His l. hand; behind her an angel and to the l. St. John; underneath *Et tua[m] ipsi[us] a[n]i[m]am pertra[n]sibit gladi[us]*.

[5 × 3$\frac{9}{16}$ in.; 12·6 × 9·1 cm.] Outlined in pen and red and black ink and coloured in water and body colour. Part of a watermark with the arms of Troyes and the initials *IP* (?) like Briquet 1048.
Purchased, 1856.2.9.79.

There is little to indicate where this crude illustration for a cheap MS. prayer book was made. It was presumably executed for a nun at the beginning of the 16th cent., possibly in Holland where such inexpensive MSS. appear to have been common.

78. The Trinity.

God the Father, with the Holy Ghost at His r. ear, is seated on a throne and supports the crucified Saviour in front of Him.

[4$\frac{7}{8}$ × 3$\frac{9}{16}$ in.; 12·5 × 9·1 cm.] Outlined in pen and ink and coloured in water and body colour and gold on vellum.
Purchased, 1856.2.9.78

On the back is writing of the 17th or 18th cent.; *St Katharina Haus*, twice repeated, and four lines of Dutch or Flemish beginning:—

Vreest den heer en duet hem eer . . .

In the same crude style as the preceding and though on vellum, not like it on paper, possibly from the same book. Cheap volumes were often made up of paper with vellum for the outside of the quires.

79. Augustus and the Tiburtine Sibyl: Fragment.

The sibyl, on the l. seen from the back, points upwards with her r. hand; Augustus's imperial crown is on the ground to the l.; on the r. stand four women, one of whom carries a hawk; all are richly and fantastically dressed.

[15$\frac{1}{4}$ × 9$\frac{1}{4}$ in.; 38·7 × 23·8 cm.] Silver point on prepared light green ground, squared for enlargement. Folded horizontally across the centre and cracked in places.
Collections: Sir T. Lawrence, S. Woodburn (Sale, Christie's, Jan. 4th, 1860, lot 562, as Israel van Meckenem).
Purchased, 1860.6.16.134.
Reproductions: *Onze Kunst*, X (1908), p. 96; Pl. XXXV.

Fragment of a design for stained glass, as shown by the vertical lines down the centre and on either side, representing the ties. There is little justification for the attribution to Vellert made by Beets. Though the fantastic headdresses and costumes resemble those of the Antwerp "mannerists" it should not be forgotten that these also occur in Holland, in paintings by Jacob Cornelisz and Cornelis Engebrechtsen, and the present drawing has none of the grace and liveliness of touch to be found in Antwerp drawings. The ungainly profiles of the sibyl and the woman on the r. are more Dutch than Flemish.

There is, as pointed out by Beets, a connection with a picture on linen of the same subject in the Vienna Academy (No. 568). Formerly given to Lucas van Leyden it is now catalogued as Antwerp School. The main figures are differently arranged, but the group of women on the r., particularly the woman seen full face, corresponds closely with the drawing.

The technique (silver point) and the light green colour of the ground are unusual in a drawing of this size and character.

80. One of the Acts of Mercy: Giving Drink to the Thirsty.

A gentleman stands in the centre pouring liquor from a jug into a cup which he is passing to a grotesquely clothed child; a beggar with a crippled leg stands on the l. and behind him a woman drinking; in the foreground is a barrel and a basket, and in the background, on the r., two gentlemen seated in a hall, are distributing bread.

[9⅜ × 7$\frac{15}{16}$ in.; 23·7 × 20·2 cm.] Pen and brown ink. No watermark. Inscribed on the back in a 17th or 18th cent. hand *Lucas van Leiden f.*
Collection: Sloane.
5237—9.
Reproduction: Popham, Pl. 48.

Probably a design for a stained glass panel. Formerly attributed to Lucas van Leyden and then to Pieter Cornelisz Kunst, under which name it was published by me. Though probably a work of the Leyden School of about 1520 it shows none of Pieter Cornelisz's individual peculiarities, and is certainly not by him.

81. Unexplained Subject.

In the foreground a young shepherd, holding a staff and followed by a dog, is striding to the r.; further back, on the r. two men in semi-Oriental costume are talking together, and in the distance is a hall through the open arcaded side of which men are seen at table; in the background, on the l., are an old man supporting himself on a staff, and, further back again, two men and a woman dancing hand in hand.

[6¾ × 5⅝ in.; 17·2 × 14·3 cm.] Pen and ink outline, washed with grey. The corners are cut off.
Collection: Sloane.
5226–85.

A poor copy of a design for glass, probably a roundel, of about 1520–30. The original was perhaps by the artist, influenced by Lucas van Leyden, who drew the roundel of a prisoner brought before a judge sold by F. Muller, Amsterdam, June 11–14th, 1912, lot 77, and illustrated in the sale catalogue.

MASTER OF 1527. Painter and draughtsman, strongly influenced by Lucas van Leyden and probably working in Leyden. He has been so called from a drawing in the Louvre (No. 20893) with the date 1527.
Lit.: P. Wescher in *Oud-Holland*, XLV (1928), p. 251 ff.

82. Crucified Thief.

The cross is turned slightly to the l.; the thief is suspended by the wrists; his hair has fallen over his eyes and his l. leg is trussed up under him.

[11$\frac{7}{8}$ × 6¾ in.; 30·2 × 17·1 cm.—including a small strip added at the top.] Pen and brown ink and red wash.
Bequeathed by William Fawkener, Esq., 1769.
5211—21.
Reproduction: Pl. XXXV.

The present drawing, which was placed until recently with Italian drawings under the name of Antonio Tempesta, should be compared with that of the Adoration of the Kings at Berlin (repr. P. Wescher, *loc. cit.*, Abb. 6). It also shows some resemblance in the pen work to Pieter Cornelisz Kunst's drawings.

MASTER OF THE MIRACLES OF THE APOSTLES. Painter (?) and designer for glass; probably a pupil of Lucas van Leyden and working in that city about 1520–30 and possibly later. Only drawings can certainly be attributed to his hand, but one of these at Brunswick is the design for a painted triptych, while pictures at Hampton Court

(Nos. 455, 596 and 602) and Amsterdam (No. 1452), attributed to Lucas van Leyden, are very near in style and may be his work. Two of the drawings described below are additions to the list published by P. Wescher.

Lit.: P. Wescher, *Oud-Holland*, XLV (1928), 245.

83. A Squire holding a Horse.

The squire stands looking toward the spectator, his body turned slightly to the l., and holds the horse, which is in profile to the l., by the bridle.

[10¾ × 10 in.; 26·4 × 25·4 cm.] Dark brown chalk over lighter grey chalk. Inscribed in a 17th or 18th cent. hand in ink at top *Jasper van Gendt*; in a contemporary hand in ink above the man's head *Ick bē simt Jeriss*, and in the same hand along the lower margin (cut) . . . . *ben knecht Jaki frericsom* . . . . No watermark.
Collections: Sir J. C. Robinson, Malcolm (Catalogue 516).
Purchased, 1895.9.15.969.
Reproduction: Pl. XXXVI.

No such artist as Jasper van Ghent is known; the attribution to Burgkmair in the Malcolm catalogue may also be dismissed. The drawing appears to be by the same hand as one in the Louvre of monks in a kitchen (black chalk 22·8 × 16·1 cm.; no. d'ordre, 21,008). This last drawing has been given by P. Wescher (*loc. cit.*) to his Master of the Miracles of the Apostles. Though the connection between the present drawing, a sketch from nature in black chalk, and the two which follow is not immediately obvious, there are links which make this connection probable, the drawing at Paris above referred to, the Esther before Ahasuerus at Brunswick (Prestel Gesellschaft Publication, VII, no. 51) and the series of the Miracles of the Apostles at Berlin (Berlin Catalogue, 11993 repr.) and Paris (No. 18899, *Oud Holland*, *loc. cit.*, Abb. 4).

84. Scene from the Story of Tobit (Tobit, Ch. 2).

In the foreground Tobit, accompanied by a dog, is carrying a corpse on his shoulder; in the background to the l. Tobias is seen addressing Tobit and his family, who are at table; in the background on the r. Tobit is putting the corpse into a grave.

[11⅝ × 7¼ in.; 28·7 × 20 cm.] Pen and brown ink outline, the modelling rendered with the point of the brush and grey. Watermark, the arms of Bâle with the initials H. N. and M. almost identical with Briquet 1294. The mark is that of the Heusner family of paper makers, according to Briquet.
Collection: Sloane.
5226—71.
Reproduction: Pl. XXXVI.

Obviously by the same hand as the series of the Miracles of the Apostles at Berlin and Paris (ill. P. Wescher, *loc. cit.*, Abb. 3, 4 and 5). Like these the present drawing is probably a design for glass, and no doubt formed part of a series. The Bâle watermark on the paper suggests a Netherlandish artist working in Switzerland like David Joriz (1501–1556), as paper with specifically Swiss or German watermarks is very seldom found used by Dutch or Flemish draughtsmen. There is no absolutely authenticated work by Joriz, though a certain number of drawings, obviously not all by the same hand, have attributions to him. The oldest appears to be on the drawing at Berlin (No. 11827, Tafel 29 in the Berlin catalogue) of Christ and the Captain of Capernaum, and this drawing is not unlike the present in style. But the point must not be stressed. Joriz did not go to Bâle until 1544, and the drawings of the Master of the Miracles of the Apostles would appear to date from some years earlier.

85. Judith decapitating Holofernes.

Judith, seen from the back, is on the r.; she holds Holofernes, lying on a bed inside the tent, by the hair and flourishes her sword; the maid to

the l. peers round the corner of the tent ; in the distance are notables in conclave before their tents and, farther back, Bethulia on a hill.

[10⅛ × 6⅞ in. ; 25·7 × 17·5 cm.] Pen and dark brown ink, the modelling rendered with the point of the brush and grey.
Collection : F. Abbot (Sale, Christie's, Feb. 11th, 1929, lot 9).
Presented by H. van den Bergh, Esq., through the National Art-Collections Fund.
1929.5.11.29.
Reproduction : Pl. XXXVI.

Though this drawing differs from the preceding and others of the group in the background being drawn in pen and ink only and in its more careless handling, it is certainly the work of the same artist. Compare, for example, the drawing of the decoration above the tent with that in the Berlin drawing (Wescher, *loc. cit.*, Abb. 3). A drawing at Brunswick (reproduced Brunswick Publication 52) of Judith kneeling before Holofernes, and there attributed to Bernaert van Orley, is certainly by the same hand and possibly a companion piece, though it is slightly larger (26·5 × 19·8 as against 25·7 × 17·5 cm.) and the faces are washed with red.

DUTCH SCHOOL, 1529.

86. Pilate washing his Hands.

Pilate sits on a throne on the l. while an attendant behind him to the r. pours water over his master's hands ; Christ held by a bearded man in armour stands before Pilate on the r. ; on the l. in front of the throne an attendant steps forward with a towel.

[Circular, diameter 7⅛ in. ; 19·8 cm.] Pen and brown ink, dated on back of Pilate's throne 1529.
Bequeathed by the Rev. C. M. Cracherode, 1799.
Ff. 4—94.
Reproduction : Pl. XXXVII.

Design for a stained glass roundel. In the inventory of 1837 no attribution is given : it was later (by Colvin) attributed to Jacob Cornelisz, with the style of whose certain drawings it has little in common. It must, however, be remembered that the paintings of Cornelisz's last years, like the Witch of Endor at Amsterdam, are very different from his earlier work and it is probable that his drawing underwent a similar change.

The present design is influenced by Dürer's engraving of Christ before Annas in the Little Passion (Bartsch 7).

DUTCH SCHOOL, first half of the XVIth century.

87. The Crucifixion with Saints and Donors.

In the centre stands the Cross, the foot of which is embraced by St. Mary Magdalene ; to the l. stand the Virgin, St. Christopher carrying the Infant Jesus and a bishop with a kneeling donor ; to the r. St. John (?), St. Mary of Egypt (?) and an abbot with a second kneeling donor ; in the background is a view of Jerusalem.

[8⅛ × 15⅛ in. ; 22 × 38·5 cm.] Pen and brown ink and brown wash over black chalk on cream coloured paper.
Collections : P. H. Lankrink, R. Houlditch, W. Fawkener.
Bequeathed by William Fawkener, Esq., 1769.
5210—16.
Reproduction : Pl. XXXVII.

The drawing, until recently with anonymous unmounted Italian drawings, is the work of an artist, presumably Dutch, who had visited Italy. The reminiscences of Italian art are obvious. The Christ on the Cross recalls the same figure in the Louvre Crucifixion by Mantegna, the St. Christopher the saint in the large woodcut *Trionfo della Fede* after Titian, and the St. John a figure by Polidoro da Caravaggio preserved in various copies (*e.g.* British Museum, 1900.5.15.2).

The view of a town with the two prominent buildings surmounted by crescents occurs in two anonymous Netherlandish engravings; the one, of the Crucifixion, recalls the style of Frans Crabbe (British Museum, E, 1168, undescribed), the other, of the Descent from the Cross, is an etching of about 1550 (British Museum, 1930.11.12.5, also undescribed). It is obviously intended for Jerusalem, but is quite different from the authentic view in Scorel's Lochorst triptych (see *Oud-Holland*, XLVI (1929), 73). It seems possible that the prominence given to the view of the city indicates that the donors were members of a confraternity of Jerusalem, like that at Utrecht, for which Scorel painted the well-known series of portraits.

The costume of St. Mary Magdalene with its slashed sleeves points to a fairly early date about 1530.

88. Head of a Young Man.

Bust, three-quarters to the r., wearing a flat cap with ear flaps.

[5⅛ × 5⅛ in.; 14·8 × 13·3 cm.] Black chalk. Underneath in a 16th or 17th cent. hand: *Dat heeft Luycas van L ghemaecht*, 1512.

Collection: Rev. W. H. Barnard.

Purchased, 1892.8.4.10.

Reproductions: *Prussian Jahrbuch*, XIV (1893), 169; Kleinmann, Serie IV, Bl. 44 (as Lucas van Leyden).

Lit.: S. Colvin, *loc. cit.*, No. 5 (with incorrect measurements).

The costume, the small flat cap with ear-flaps, the frilled edge of the shirt projecting over the collar of the tunic, or rather the manner in which these are worn, as well as the fact that the young man is growing beard and moustache, point to a date considerably later than 1512, rather to the years between 1540 and 1550, and therefore after Lucas van Leyden's death. It should be compared with such portraits as those in the "Schützenstück" of 1554 in the Rijksmuseum, Amsterdam. The handling of the chalk is in any case not that of Lucas van Leyden; it shows none of his characteristic mannerisms, is altogether too sharp in its contrasts of light and shade and has too little continuity of line.

89. The Family of the Virgin.

To the r. of the centre, seated on a stone bench which runs right across the composition, is the Virgin with the Infant Christ; to the l. St. Anne, who offers Him a bunch of grapes; in the foreground on the l. seated on the ground is a woman with four children and on the r. a corresponding figure with two children; behind the bench stand seven figures, St. Joseph with his flowering staff behind the Virgin and, what appears to be a donor, to his r.

[11⅝ × 12⅛ in.; 29·5 × 31·2 cm.] Pen and brown ink and brown wash, marked with the stylus for transfer. The false signature *IAN VAN KALKERE.F* on a piece of paper inserted to fill a tear at the bottom in the centre. Watermark, a small crowned jug, like Briquet 12629.

Reproduction: Pl. XXXVII.

Collections: Sir Peter Lely, Sloane.

5237—7.

Other drawings by the same hand are at Rotterdam (reproduced Kleinmann, *Handzeichnungen alter Meister der holländischen Schule*, Bd. II, Serie VI, Bl. 19), at Berlin (No. 2863), at Weimar (according to the Berlin Catalogue) and in the Masson Collection in the École des Beaux-Arts, Paris (the Crucifixion with the two thieves). The Rotterdam drawing has a 17th or 18th cent. attribution to Aertgen van Leyden. This attribution, though not intrinsically improbable, cannot be accepted without question, as it is one of a number of such attributions on drawings differing so markedly one from another, that they cannot all be the work of the same artist. There seems to be no conclusive evidence of what Aertgen van Leyden's style actually was. In favour of the attribution to him of the drawings described above (see Claesz, Aert called Aertgen van Leyden) is van Mander's statement that he was largely employed as a designer for glass. None of the present group of drawings appears to be necessarily connected with glass. On the back of the present drawing are three disconnected inscriptions in Dutch in a contemporary hand, which appear to be extracts from the Gospels.

III.

DRAWINGS BY KNOWN ARTISTS OF THE LATER XVITH CENTURY.

AERTSEN, Pieter (Lange Pier) (b. 1508; d. 1573 or 1575). Painter and presumably designer for stained glass: pupil of a certain Alaert Claessen in Amsterdam (not to be identified with Aertgen van Leyden); master in the Antwerp Guild, 1535; burgher of Antwerp, 1542; married Katelyne Beuckelaer in the same year; returned to Amsterdam about 1555 and became a burgher of that city in 1563; d. there and was buried in the Oude Kerck.

Aertsen was commissioned by the magistracy of Amsterdam to paint altar-pieces for both the Oude and the Nieuwe Kerck there, and also, according to Foppens, writing in 1662, furnished the designs for the windows still in existence in the former church.

Lit.: Johannes Sievers, *Pieter Aertsen*, Leipzig, 1908.

ATTRIBUTED TO PIETER AERTSEN.

1. The Continence of Scipio.

Scipio, a youthful figure, stands on the r. and looks towards a young woman, who is brought into his presence by two soldiers; other figures are grouped behind the woman, and classical buildings, including an obelisk, form the background.

[11 × 9⅞ in.; 28 × 25·2 cm.] Pen and brown ink and brown wash: dated on the shield of the soldier to the l., 1562; numbered in an 18th (?) century hand, *N.* 332; no watermark.
Purchased, 1929.1.14.6.
Reproduction: Pl. XXXVIII.

By the same hand, of the same curious shape and of the same date as a drawing at Berlin, representing the departure of the Prodigal Son (No. 11655; reproduced Tafel 10 of of the Berlin Catalogue). The Berlin drawing, earlier attributed to Jan Swart (*Zeitschrift f. bild. Kunst*, LVIII (1924/5), p. 247), is given by the Berlin Catalogue to Aertsen, on the strength of the resemblance which it shows to a design for stained glass at Hamburg (reproduced Prestel publication of Hamburg drawings, VIII, pl. 3). F. Lugt (Prussian Jahrbuch, LII (1931), p. 37) doubts the attribution to Aertsen of both the Berlin and Hamburg drawings, on the grounds that a religious subject so late in Aertsen's career is unlikely. The present drawing, with its companion at Berlin, seems to me to reproduce faithfully the style of Aertsen's pictures. It may, however, be the work of one of Aertsen's close followers like Beuckelaer, as P. Wescher is reported by F. Lugt (*loc. cit.*) to hold. The peculiar shape of the drawing, a circle cutting a rectangle, is to be explained by its function as a design for glass: it was so arranged that it could serve equally well for a circular pane or for a rectangular one.

COPY FROM PIETER AERTSEN.

2. The Adoration of the Shepherds.

The Child lies on straw on a wooden bench to the r.; the Virgin is seated behind Him, while an angel, in the attitude of prayer, is seen further back; on the l. a shepherd kneels, and behind him stands a peasant woman with

a basket of poultry on her head; on the extreme l. are the heads of the ox and the ass.

[Circular, diam. 10¼ in.; 26·5 cm.] Black chalk, the outlines gone over in part with pen and ink.
Presented by Sir W. C. Trevelyan.
1871.12.9.6336.

The drawing, which was placed with anonymous Italian drawings, is clearly near to Aertsen, though its quality precludes its being anything but a copy.

BACKER, Jacob de (b. about 1560; d. about 1591). Painter: b. at Antwerp; pupil of A. van Palermo and afterwards of H. van Steenwyck I; painted a picture of the Last Judgment for the tomb of Christopher Plantin (d. 1589) in Notre Dame at Antwerp.

1. The Last Judgment.
Christ is seated on the rainbow above in the centre; the Virgin kneels to the l., and other figures, including angels blowing trumpets, are grouped on either hand; below, on the l., stand the blessed, while on the r. the damned are being cast into Hell fire by two demons.

[9½ × 8$_{1\frac{1}{16}}$ in.; 24·2 × 20·5 cm.] Pen and brown ink and brown wash: watermark, an "M" surmounted by a merchant's mark.
Collection: Sloane.
5226—68.

No attribution in inventory of 1837; M. de Vos in the MS. catalogue of the Sloane Collection, 1845. The attribution to de Backer rests on the similarity of style to a drawing of the same subject in the Albertina (Benesch 216) anciently and convincingly given to de Backer.

BLOEMART, Abraham (b. 1564; d. 1651). Painter: b. at Dordrecht; pupil of his father Cornelis, of Gerrit Splintersz and of Joost de Beer; about 1580 in Paris, where he worked with Jerome Francken, returning in 1583 to Utrecht; moved to Amsterdam in 1591 and married there, returning to Utrecht in 1593; here he remained for most of the remainder of his life.

Lit.: G. Delbanco, *Der Maler Abraham Bloemart*, Strassburg, 1928. Two drawings, signed with the monogram *AB*, formerly attributed to Bloemart (*Ladies and gentlemen at the top of a flight of stairs*: 1895-9-15-1124; Malcolm Collection Catalogue, No. 663; and *Statuaria*, Cracherode Collection, Suppl. 100, reproduced by G. Delbanco, *op. cit.*, Taf. 10, XXII), are in fact by Augustin Braun of Cologne, and are now placed with German drawings.

The drawings are here arranged according to their subject, a chronological arrangement appearing to me impossible.

1. The Deluge.
On the r. a man tries to shelter a woman and child with his mantle; to the l. figures climbing on to a rock; further back to the l. the ark floating on the waters.

[5$_{\frac{15}{16}}$ × 8 in.; 13·2 × 20·4 cm.] Pen and brown ink over black chalk, washed with brown, on yellowish paper.
Collection: Sloane.
5224—86.

Attribution in inventory of 1837. Late in Bloemart's career, probably after 1620.

2. Lot and his Daughters.

Lot is on the l.; one daughter is seated in the centre with her back to the spectator, while the other stands and pours wine into a bowl held out by her father; the scene takes place in a cave, through the entrance of which on the r. Lot's wife is seen.

[$8\frac{3}{8} \times 10\frac{3}{4}$ in.; 21·2 × 27·3 cm.] Brown wash over black chalk on slightly yellowish paper, heightened with white: signed, top l. corner, *A. Bloemart*, and dated, bottom l. corner, 1649, in ink (more recent hand over obliterated chalk ?).
Collection: Sloane.
5236—40.

The date is no doubt correct.

3. The Children that Mocked Elisha Devoured by Bears.

The two she-bears, advancing from the l., are devouring the children, two of whom are trying to escape; the legs of another child are prominent in the foreground; Elisha is seen in the distance on the r.

[$3\frac{7}{8} \times 6\frac{1}{4}$ in.; 9·9 × 15·9 cm.] Pen and ink over black chalk on cream-coloured paper, washed with green and heightened with white, outlines indented for transfer.
Purchased, 1859.7.9.2819.

Presumably engraved.

4. The Annunciation to the Shepherds.

On the l. is a group of cattle and sheep, behind which are two shepherds, one of whom raises his hands towards the angel in the sky on the r.

[$5\frac{13}{16} \times 8\frac{9}{16}$ in.; 14·8 × 21·7 cm.] Pen and ink over black chalk, washed with brown and heightened with white, outlines indented for transfer.
Collection: Sloane.
5224—84.
Reproduction: Pl. XXXVIII.

Attribution in inventory of 1837. Presumably engraved.

5. The Adoration of the Shepherds.

The Virgin, kneeling on the l., uncovers the Infant Christ to the view of four shepherds on the r., the foremost of whom has knelt down; St. Joseph stands behind the Virgin, and the ox and the ass are seen on the extreme l.; a glory with cherubs descends from above.

[$8\frac{7}{8} \times 6$ in.; 22·5 × 15·3 cm.] Pen and brown ink and brown wash over black chalk on yellowish paper, heightened with white.
Collection: Cracherode.
Ff. 4—99.

No attribution in inventory of 1837; first in MS. catalogue of Cracherode Collection, 1845. Obviously a late drawing.

6. A Female Anchorite.

She kneels towards the l., a crucifix leaning against a stone in front of her.

[$5 \times 3\frac{3}{8}$ in.; 12·7 × 8·6 cm.] Pen and ink and brown wash on yellowish paper, heightened with white.
Collection: Sloane.
5227—100.

Similar to the engravings of female anchorites in the *Sacra Eremus Ascetriarum* series, engraved by B. à Bolswert after Bloemart, but not actually among them.

7. A Priest at the Altar.

He stands towards the l., holding the chalice with his l. hand and raising his r. in benediction; an acolyte, kneeling behind, holds the chasuble with his l. and a bell with his r. hand.

[5½ × 3½ in.; 13 × 8·8 cm.] Pen and red ink over black chalk, washed with red and heightened with white.
Purchased, 1853.8.13.45.

Appears to have been intended for an engraving.

8. Mercury Slaying Argus.

Mercury, who has just unsheathed his sword, is in the centre, his back turned to the spectator; Argus is asleep at the foot of a tree further back to the l.; on the r. are four goats; on the l. in the distance, a cow.

[Imp., 16$^{5}_{16}$ × 22$^{1}_{16}$ in.; 41·2 × 58·3 cm.] Pen and brown ink and brown wash over black chalk on cream-coloured paper, heightened with white.
Presented by J. Deffet Francis, Esq.
1873.12.13.125.

9. Head of an Old Man.

The head is turned three-quarters to the r. and slightly inclined in the same direction; the throat is bare.

[16¾ × 11$^{1}_{16}$ in.; 41·5 × 29·7 cm.] Black chalk on greenish tinted paper, washed with grey and heightened with white.
Collection: Fawkener.
5224—65 and Fawkener Add. 42.

Engraved in reverse on a smaller scale in the "Konstryk Tekenboek" of Abraham Bloemart, pl. 104 in the earlier edition, pl. 48 in the edition of 1740.

10. Studies of Women's Heads.

Six heads of classical type, with kerchief headdresses agitated, with the exception of the centre one, by the wind.

[7$^{5}_{16}$ × 6¼ in.; 19·3 × 16 cm.] Pen and brown ink over red chalk, washed with brown and heightened with white.
Purchased, 1853.8.13.43.

The three lower heads are engraved in reverse, at the top of plate 23 of Bloemart's "Konstryk Tekenboek," edition of 1740.

11. Studies.

Above, the body and l. arm of a nude man seated, seen from the back; below, two studies of a bearded head.

[8¼ × 5$^{1}_{16}$ in.; 21 × 15·1 cm.] Brush and sepia on oiled paper, heightened with white oil colour.
Purchased, 1859.7.4.2820.

The studies bear some resemblance to those in the "Konstryk Tekenboek," but are not engraved there, and the attribution to Bloemart is not beyond question. The technique is like that of drawings by Simon Dubois.

12. Two Boys Singing.

The boy in front is bare-headed and holds a paper, his hat and a fancy roll in front of him; another boy, wearing a hat, looks over the r. shoulder of the first.

[5$^{1}_{16}$ × 4¼ in.; 14·8 × 11·5 cm.] Pen and brown ink and brown wash over black chalk, touched with Chinese white and squared for transfer.
Collections: Leembruggen (Sale, Amsterdam, March 5th, 1866, lot 89), Malcolm (Catalogue, 662).
Purchased, 1895.9.15.1123.

Engraved in reverse by Cornelis Bloemart (Le Blanc 292). The engraving has below it the following two explanatory lines:—

Wy singen wat nieuws, en hebben noch een buijt
Een kraekling is ons winst; maer theatken moet eerst wt.

13. A Shepherdess and a Sportsman.

A shepherdess in classical costume stands on the r., her back turned to the spectator, and points out to a sportsman, concealed among some stumps, a bird on the wing.

[$5\frac{13}{16} \times 8\frac{5}{8}$ in.; 14·8 × 21·9 cm.] Pen and brown ink over black chalk, the outlines indented for transfer.
Collection: Sloane.
5224—85.
Reproduction: Pl. XXXVIII.

Etched in reverse by Frederik Bloemart as No. 1 of a series of fifteen etchings (Le Blanc 234–248), inscribed *Abrahamus Bloemaert Inven: F. B. filius fecit N. Visscher exc.*

14. A Crippled Beggar.

He sits on the ground holding out a bowl for alms in his r. hand; his r. leg is supported by a bandage; a crutch is in front and a jug behind to the r.

[$4\frac{13}{16} \times 3\frac{3}{16}$ in.; 12·2 × 8·1 cm.] Pen and brown ink over black chalk.
Collection: Sloane.
5224—82.

Attribution in the inventory of 1837. In the style of the etchings in the "Konstryk Tekenboek."

15. A Peasant Woman with a Basket.

She is seated on a boulder, holding the basket on her knee with her l. hand; her r. arm is extended.

[$4\frac{7}{8} \times 3\frac{3}{16}$ in.; 12·3 × 8·1 cm.] Pen and brown ink.
Collection: Sloane.
5224—83.

Attribution to Bloemart in the inventory of 1837. Companion to the preceding.

16. A Dovecote.

The dovecote, a ruinous hexagonal building, is on the l.; behind it are a haystack and, further back on the r., a cottage.

[$6\frac{3}{8} \times 7\frac{7}{8}$ in.; 16·2 × 19·9 cm.] Black chalk, faintly washed in the foreground with Indian ink, and with touches of brown.
Collection: Sloane.
5214—116.
Reproduction: Pl. XXXIX.

The attribution, which first appears in the MS. catalogue of the Sloane Collection of 1845, seems to be correct.

17. Landscape Composition with Two Trees.

On the l. are two figures reclining below two large trees, which lean over to the r.; against their trunks are a scythe and a hay-rake; in the distance to the r. is a cottage.

[$11\frac{7}{8} \times 9\frac{1}{2}$ in.; 30·1 × 24·1 cm.] Pen and brown ink and brown wash and water-colour for the foreground, black chalk and wash for the distance: dated 1650.
Purchased, 1877.5.12.266.
Reproduction: Pl. XXXIX.

18. View of Stables and Cottages.

A long low-roofed barn, open in front, is in the foreground; behind, the roof of a cottage; in the foreground on the r., two figures, one standing and one sitting.

[$4\frac{1}{8} \times 13\frac{3}{8}$ in.; 10·5 × 34 cm.] Pen and dark ink and pale washes of colour.
Purchased, 1927.4.11.3.

19. View of a Village.

The centre is occupied by a thatched cottage with a chimney and a lean-to on the r.; a standing figure is in the foreground to the l. and two seated figures to the r.

[5 × 13¼ in.; 12·8 × 34·3 cm.] Pen and brown ink and pale washes of colour.
Purchased, 1927.4.11.2.

The two drawings were on the same sheet of paper, that of the stables above, that of the village below, as is shown by the drawing of a tree (in the same technique) extending across the back of both sheets. The water-mark, an eagle displayed with the arms of the duchy of Bar (two fishes) on its breast and the monogram *CN* below, like Briquet 2096, is also divided between the two sheets.

BOL, Hans (b. 1534; d. 1593). Painter in water-colour, draughtsman and etcher: b. at Malines; pupil of his uncles Jacob I and Jan Bol; worked for two years at Heidelberg, whence he returned to Malines, to be received master in the Guild of painters there in 1560; fled to Antwerp, on the capture of Malines by the Spaniards, and became master in the Guild there in 1564; obliged to leave Antwerp in 1584 owing to the war; took refuge in Holland, and became a burgher of Amsterdam in 1593.

1. The Flood.

On an insulated plot of ground, on which is a tree, groups of people and a cow are assembled; numbers of people and cattle are swimming in the water and crowding on to pieces of land; the ark is seen in the background and, beyond, a rocky mountain with a town at its foot.

[7¾ × 11¼ in.; 19·6 × 28·6 cm.] Pen and brown ink with touches of violet wash: signed and dated on a cloud at the top in the centre, *H Bol* 1568.
Collection: S. Woodburn (Sale, June 21st, 1860, lot 1134).
Purchased, 1860.6.16 110.
Reproduction: Pl. XL.

Another of the same series is probably the drawing at Leipzig of Abraham entertaining the angels (Leipzig Drawings, 1894, pl. XIV), dated in the same year, but there is also at Berlin a second drawing of the Flood very similar to the present one dated 1579, so that there may have been two or more Genesis series.

2. The Virgin with Two Holy Women at the Foot of the Cross.

The Virgin, seated on the ground in the centre, is supported by a woman, who kneels behind her on the l.; two other women kneel in attitudes of prayer on the r.; the stem of the Cross, with ladders on either side, is in the centre.

[5¾ × 7$\frac{7}{16}$ in.; 14·2 × 19·2 cm.] Pen and black ink, washed with violet: signed and dated on the stem of the Cross, *HANS BOL* 1570.
Collection: Charnatte.
Purchased, 1920.4.20 17.

3. March: Planting Vines.

Two trees are in the centre of the composition; in front and to the r. of these is a vineyard, in which six men are at work planting and propping vines; on the l. is a man carrying a basket and two bundles of sticks.

[6¾ × 10$\frac{7}{16}$ in.; 17·2 × 25·9 cm.] Pen and brown ink on brownish paper: signed and dated *HANS BOL* 1573 at the bottom on the l.
Bequeathed by George Salting, Esq.
1910.2.12.120.
Reproduction: Pl. XL.

From a series of the Months, to which drawings at Brunswick (Brunswick Drawings, 54) and Berlin (Berlin Catalogue, No. 534), both signed and dated 1573, belong. All three drawings show close resemblances in detail to the corresponding months in the small circular engravings by Hans Collaert after Bol.

4. The Preaching of St. John the Baptist.

The saint stands at the foot of a large tree on the l.; his audience is grouped before him, mainly to the r., and includes two men on horseback, soldiers and country men and women; further back is a waggon with two horses, and in the distance on the r. a river on which is a raft.

[$8\frac{1}{16}$ × $6\frac{3}{16}$ in.; 20·5 × 15·7 cm.] Pen and light brown ink and faint washes of pink and green, the outlines indented for transfer: inscribed by the artist (in reference to a dead branch projecting from the tree under which St. John stands) *Pegel* (= measure), and in the centre at the bottom, *Mathys* 3; *H. Bol* in a later hand in bottom l. corner, and *N.* 31 top l.
Collection: H. Belward Ray (Sale, Christie's, 1856, lot 53).
Purchased, 1856.7.12.992.

The style of the drawing differs from that of most of those of Bol in its greater freedom. It however closely resembles a drawing in the collection of Sir Robert Witt of the meeting of Jacob and Laban, which is signed and is the original drawing for the etching (van der Kellen, 8).

5. View of Antwerp from the Scheldt. *Verso:* Studies of Eight Ships and View of Delfsghouw.

[$5\frac{1}{16}$ × 16 in.; 12·8 × 40·5 cm.] Silver point on prepared cream-coloured surface: inscribed on *recto*, above the church tower on the l., *St. Andries*; above that next to it, *St. michiels abdye*, and still further to the r., *Antwerpen*; on *verso*, against a ship, *een bussche*.
Collections: Böhm, Grahl, Malcolm (Catalogue, Add. 21).
Purchased, 1895.9.15 983.
Reproductions: *Recto*, C. Ephrussi, *Albert Dürer et ses Dessins*, Paris, 1882, p. 269; *verso*, ibidem, pp. 289, 293.
Lit.: C. Dodgson, *Eine Zeichnung Hans Bols*, *Mitteilungen aus den Sächsischen Kunstsammlungen*, III (1912), p. 1.

The view on the *recto* is taken from a boat on the Scheldt and comprises a portion of the river frontage north of the citadel with the towers of St. Andrew and St. Michael. The drawing was regarded, when in the Grahl and Malcolm Collections, as part of Dürer's Netherlands sketch-book, and so published by Ephrussi. Mr. C. Dodgson recognised that the view of a canal on the *verso* was used in the *gouache* painting by Hans Bol at Dresden, representing the meeting of Abraham and the Angels (No. 826). A finished drawing by Bol of the same subject, with the same background (pen and ink and wash, 10 × 28·2 cm.), belonged in 1928 to Mr. Malcolm Laing.

6. Landscape Composition.

On a hill on the l. stand two gibbets; on the extreme r. is a tree, at the foot of which are two figures carrying packs and a child; on the l. are four other figures, and a waggon is descending a road in the centre; an extensive landscape beyond.

[$4\frac{5}{16}$ × $7\frac{1}{2}$ in.; 12·5 × 19·1 cm.] Silver point on prepared white surface, washed with grey: signed bottom r. *H. Bol*; a date underneath is illegible except for the last figure, 3; numbered top r. corner in a contemporary hand, 41.
Collections: Klinkosch, Malcolm (Catalogue, Add. 24).
Purchased, 1895.9.15.1038.
Reproduction: Pl. XL.
Lit.: C. Dodgson in *Mitteilungen aus den Sächsischen Kunstsammlungen*, III (1912), p. 3.

Mr. Dodgson regards the drawing as another leaf of the same sketch-book as No. 5. The No. 41 in the top corner of the present drawing is in a very similar hand to that on the *verso* of No. 5 (ships), but the connection seems to me hardly established.

BOLTEN VAN ZWOLLE, Arent van. Goldsmith and draughtsman of Zwolle, probably working about 1580–1600. Two *repoussé* silver dishes by Bolten, belonging to the wine merchant Albert Martensz at Amsterdam, were sold on May 21st, 1621. In the inventory of Thomas Cruse at Delft, drawn up on October 23rd, 1624, No. 10, is a small Hercules in wax by Arent van Bolten (A. Bredius, *Künstler-inventare*, Vol. IV (1917), p. 1457). Apart from these two references, knowledge of Bolten rests on the volume of drawings described below, though I am informed that there are four drawings attributed to him in the Ashmolean Museum, Oxford (Douce Collection). One of these, however, appears to be a copy of No. 158 below, while a second, of three bird grotesques, is said to be the work of another hand. It is possible the two remaining are also copies of drawings described below. Two drawings, the portrait (No. 1) and a soldier (No. 301), have the name, the latter being a signature. The fact of his being a native of Zwolle is apparently only stated on the cover of the present album.

Something can be deduced about their author from a study of the drawings. The two large carnival scenes are unmistakably Italian and probably point to Bolten having visited Italy (perhaps Bologna ; see under Nos. 414, 415), though they might be adaptations or elaborations of drawings supplied by another artist. The costumes in these and other drawings of figures in contemporary dress point to about 1580-1600 for the period in which the artist worked. The style of the drawings finds its nearest parallel in that of the Haarlem mannerists, particularly Karel van Mander and Cornelis Cornelisz. There is also some analogy to works of Joos van Winghe (cf. No. 407) in the elongated proportions and small heads of the figures.

Arent van Bolten has nevertheless a thoroughly individual style of drawing, as well as an amazing sureness of hand and a facility surprising in one who would appear to have been primarily a silver-smith and to whom contemporary references are so scanty. The most striking thing, however, about Bolten is his peculiar, even abnormal, imagination in the invention of monstrosities, horrors composed rather on the principle of the game of "heads, bodies and legs" of every variety of animal and human being. Their character is so constant and so individual and their number so great that a psychiatrist might be able to make deductions from them about the mental and physical condition of their creator.

A number of the drawings in the book were engraved, but by whom is not known. In the earlier states, of which five are in the British Museum, there is no name of engraver or publisher. In the

later states some have the name of Firens as publisher. These engravings appear to be very rare. Apart from the five in the British Museum, there are eighteen in the Kungl. Biblioteket, Stockholm, five in the Berlin Kunstgewerbemuseum, and, according to Guilmard (*Les Maîtres Ornemanistes*, Paris, 1880, pp. 45, 46), six in the Bibliothèque de l'Arsenal at Paris. At the end of the volume described below are pasted tracings of four engravings of the series, one of which is at Stockholm, but of which the others are new. Owing to the kindness of Dr. Colijn I have been able to compare photostats of the Stockholm engravings with the drawings. I have not, unfortunately, been able to collate those at Berlin and Paris. From the material at my disposal, it appears that there are in existence at least twenty-two different engravings, and there are probably more. All except a very few are from drawings in the book.

ALBUM CONTAINING 425 DRAWINGS.

The volume, measuring 28½ × 19¾ in., is bound in black leather. On the front cover is stamped in gold *BOLTEN VAN SWOL TEEKENINGE* and 1637. It is one of the series of albums from the Sloane Collection and elsewhere, comprising the Dürer album, the album of animal drawings described below, and others. The early provenance remains uncertain. For an account of the volumes, see the article by Sir Sidney Colvin on the Lucas van Leyden album (Prussian Jahrbuch, XIV (1893), p. 173 ff.), and the Introduction to Vol. IV of the present Catalogue, pp. xiii to xv. There is a summary description of the present album by Lionel Cust in *Oud Holland*, VII (1889), p. 224.

Note is made of those drawings which I know to be engraved, and a reference given to the place where the engraving is (Stockholm, B.M.).

A certain number of drawings do not appear to be by Arent van Bolten. These are Nos. 179, 283, 371, 382, 383.

Though the number of the last drawing in the book is 424, there are actually 425 drawings, one number (165) being repeated.

The arrangement of the drawings in the album is probably that made in 1637. There is at any rate no obvious sign of any alterations having been made.

This arrangement is roughly as follows :—

1, 2. Portraits.
3–58. Silversmith's work, mainly frames and cartouches.
59–68. Clusters of fruit.
69–109. Masks, with some details for silversmith's work.
110. Large frame.
111–138. Silversmith's work ; lamps, cups, sauce-boats, etc.
139–209. Monsters and dwarfs (one design for spoons, No. 196).
210, 211. Nude figures.
212–240. Cherubs.
241–270. Apostles and small single figures.
271–389. Figures and groups in contemporary costume, naked figures and mythological subjects (one, No. 380, Biblical).
390–401. Christ, the Virgin and the Apostles.
402–406. Outline drawings.
407. Masquerade.
408–411. Amnon and Tamar.
412, 413. Biblical subjects (large).
414, 415. Carnival scenes (large).
416. Flemish carousal (large).
417. Apollo and the Muses (large).
418. The Last Judgment (large).
419–424. Pairs of peasants and musicians.

Where not otherwise stated the medium of a drawing is pen and brown ink and brown wash.

Collection: Sloane.
5217. 1-424.

1. Portrait, presumably that of the Artist.

He is seen half-length, turned three-quarters to the l., his r. hand resting on a skull; he is bare-headed and wears a ruff.

[Oval, 9 × 7¾ in.; 23 × 19·6 cm.] Pen and brown ink and brown wash, over black chalk: inscribed bottom to r., *A. Bolten.*
Reproduction: *Oud Holland*, loc. cit., facing p. 224.

The costume is that of about 1580–90. The style of the drawing is not convincingly like that of Bolten; it recalls drawings by Crispin van de Passe, especially one at Vienna, No. 217.

2. Head of a Man and Study.

He wears a plumed cap of the fashion of about 1550; he is turned three-quarters to l. and looks down; to the l. a small half-length of a man wearing a turban.

[6$\frac{7}{16}$ × 6¾ in.; 16·3 × 17·1 cm.] Black and red chalk.

Resembles an imaginary portrait of a man with a skull, signed *J. MULLER* (sold Sotheby's, February 15th, 16th, 1921, lot 21, and illustrated in Sale Catalogue). In style and technique like No. 378 below. There is no reason to doubt the attribution to Bolten in either case.

DESIGNS FOR METAL WORK.

3. Four Handles of Vessels.

[7¾ × 5$\frac{3}{8}$ in.; 20 × 13·6 cm.] Pen and grey ink and grey wash.

4. Left Half of a Cartouche.

[4$\frac{3}{4}$ × 3$\frac{3}{8}$ in.; 12·4 × 9·3 cm.] Pen and grey ink and grey wash.

5. Left Half of a Cartouche.

Circular, with a small mask at the top.

[4$\frac{15}{16}$ × 3$\frac{9}{16}$ in.; 11·6 × 9 cm.]

6. Left Half of a Cartouche.

Oval, decorated with a winged ape-like creature at the side and a ram's head at the bottom.

[4$\frac{1}{2}$ × 3$\frac{5}{16}$ in.; 10·5 × 8·1 cm.]

7. Left Half of a Cartouche.

Rectangular, with heads of cherubs at top corner and at middle of bottom, and a grotesque mask at middle of top.

[4$\frac{7}{8}$ × 3$\frac{5}{8}$ in.; 11 × 9·2 cm.]

8. Left Halves of Two Cartouches.

That on the l. is decorated with a cherub facing to the l.; that on the r., with a cherub's head at the top in the centre.

[5$\frac{1}{16}$ × 5$\frac{1}{4}$ in.; 12·9 × 14·4 cm.] Pen and grey ink and grey wash.

9. Left Halves of Two Cartouches.

That on the l. is oval and has a grotesque mask at the top; that on the r. is decorated with *guttae*.

[4$\frac{3}{8}$ × 5$\frac{1}{4}$ in.; 11·2 × 13 cm.] Pen and grey ink and grey wash.

10. Left Halves of Two Cartouches.

That on the l. has a cherub at the top and contains the sketch of a coat-of-arms ; that on the r. is decorated with roll-work.

[$5\frac{1}{2} \times 5\frac{5}{8}$ in. ; 13·1 × 14·3 cm.] Pen and grey ink and grey wash.

Engraved in reverse, together with Nos. 19 and 49 (Stockholm).

11. Left Half of an Ornament.

It contains a grotesque mask.

[$5\frac{9}{16} \times 3\frac{11}{16}$ in. ; 14·2 × 9 cm.]

12. Left Halves of Two Cartouches.

That on the l. has a cherub's mask at the top and a cherub as decoration along the side ; that on the r. has roll-work and an animal's mask at the top.

[$4\frac{13}{16} \times 5\frac{9}{16}$ in. ; 12·2 × 14·1 cm.] Pen and grey ink and grey wash.

13. Two Handles.

That on the l. is decorated with a female head and bust ; that on the r. is in the form of an "h."

[$5\frac{5}{16} \times 5\frac{1}{16}$ in. ; 31·5 × 12·9 cm.] Pen and brown ink and grey wash.

L. hand one engraved in reverse, together with Nos. 50 and 128 (Stockholm).

14. Left Halves of Two Cartouches.

That on the l. has a sort of projecting ear with two lobes at the top ; that on the r. has a similar but narrower and more pointed projection.

[$5\frac{1}{2} \times 5\frac{3}{4}$ in. ; 14 × 14·7 cm.] Pen and brown ink and grey wash.

15. Two Handles.

That on the l. is pointed at the bottom, while that on the r. ends in a scroll.

[$5\frac{3}{8} \times 5\frac{9}{16}$ in. ; 13·6 × 14·1 cm.] Pen and brown ink and grey wash.

16. Left Half of a Cartouche and Ornament.

The ornament on the r. is decorated with a grotesque head ; a sketch in pencil of a spoon between it and the cartouche.

[$5\frac{1}{8} \times 5\frac{13}{16}$ in. ; 13 × 14·8 cm.] Pen and brown ink and grey wash.

17. Two Handles.

The l. hand one has a man's head at the top ; the r. hand one, the head and body of a woman.

[$5\frac{5}{8} \times 4\frac{1}{2}$ in. ; 14·2 × 11·5 cm.]

18. Left Half of a Cartouche and of an Ornament.

The cartouche is decorated with roll-work and has four balls dependent from it ; the ornament resembles a grotesque head.

[$5\frac{3}{4} \times 6\frac{1}{4}$ in. ; 14·6 × 16 cm.] Pen and brown ink and grey wash.

19. Left Half of a Cartouche with Feet.

Decorated with the half-length of a woman who holds a bunch of fruit.

[$5\frac{1}{2} \times 4$ in. ; 14 × 11·2 cm.] Pen and brown ink and grey wash.
Reproduction : Pl. XLI.

Engraved in reverse, together with Nos. 10 and 49 (Stockholm).

20. Left Half of a Cartouche with Foot.

Decorated with roll-work.

[$6\frac{3}{16} \times 3\frac{1}{8}$ in. ; 15·7 × 7·9 cm.] Pen and brown ink and grey wash.

21. Left Half of a Cartouche with Foot.
Decorated with a naked woman with goat's legs.
[5⅞ × 3 9/16 in.; 14·9 × 9.1 cm.] Pen and brown ink and grey wash.

22. Left Half of a Cartouche with Foot.
Decorated with a naked, winged woman.
[4 1/16 × 5⅞ in.; 10·2 × 14·5 cm.]

23. Left Half of a Cartouche.
Decorated at the top with a cherub's head looking down, and at the bottom with one looking up.
[5⅞ × 4½ in.; 14·9 × 11·5 cm.] Pen and grey ink and grey wash.

24. Left Half of a Cartouche with Foot.
Decorated with a hermaphroditic creature with goat's legs.
[5 1/16 × 3 13/16 in.; 14·8 × 9·3 cm.]

25. Left Half of a Cartouche.
Decorated with cherubs' heads at the bottom and top.
[6⅛ × 3¾ in.; 15·7 × 9·5 cm.] Pen and grey ink and grey wash.

26. Left Half of an Ornament.
In the form of a grotesque head with wide-open mouth.
[6⅛ × 3 1/16 in.; 15·7 × 8·1 cm.] Pen and grey ink and grey wash.

27. Left Half of a Cartouche.
Decorated with a C-scroll at top to l.
[6 × 4⅛ in.; 15·3 × 10·8 cm.] Pen and grey ink and grey wash.

28. A Handle and the Left Halves of Two Ornaments.
The ornaments are bell-shaped.
[5⅛ × 5⅜ in.; 13·4 × 14·5 cm.]

29. A Cartouche on Legs.
Decorated with cherubs' heads at the top and bottom and with two lions' feet.
[5⅜ × 7⅛ in.; 14·6 × 18·2 cm.]

30. Left Half of a Cartouche with Foot.
Decorated with a cherub in profile to the l.
[6⅛ × 7⅛ in.; 18·3 × 19·8 cm.] Pen and brown ink and blue wash.

31. Left Halves of Two Cartouches.
The l. hand one is composed of two intersecting scrolls; the r. hand one is high and narrow.
[6⅛ × 7⅛ in.; 15·6 × 19·2 cm.] Pen and brown ink and blue wash.

32. Left Half of a Cartouche.
Composed of interlacing scroll-work with a cherub's head at the top.
[6 3/16 × 7⅛ in. 15·7 × 19·7 cm.] Pen and brown ink and blue wash.

33. Segment of the Border of a Dish.
Decorated with a cherub's head and a shield.
[Greatest height and width, 4⅛ × 1⅞ in. 10·5 × 4·9 cm.]

34. The Border of a Dish.
Decorated with cherubs' heads and fruit.
[Circular; diameter, $4\frac{13}{16}$ in.; 11·9 cm.]

35. Segment of the Border of a Dish.
Decorated with fruit, masks and a shield.
[Greatest height and width, $2\frac{1}{4} \times 4\frac{1}{8}$ in.; 5·8 × 10·4 cm.]
An alternative design to No. 33.

36. Left Halves of Three Ornaments.
[$5\frac{5}{8} \times 7$ in.; 14·3 × 17·9 cm.] Pen and brown ink and blue wash.

37. Three Ornaments.
That in the centre has a goat's foot; that on the r. is in the form of a mask.
[$5\frac{11}{16} \times 7\frac{1}{8}$ in.; 15·1 × 18·1 cm.] Pen and brown ink and blue wash.

38. Left Halves of Two Cartouches.
One above the other; the smaller one above in pen and ink only.
[$7\frac{3}{16} \times 4\frac{3}{16}$ in.; 18·3 × 10·7 cm.] Pen and brown ink and grey wash.

39. Right Half of a Cartouche.
Decorated with roll-work and with *guttae*.
[7 × $4\frac{1}{4}$ in.; 15·8 × 10·8 cm.] Pen and brown ink and grey wash.
Reproduction: Pl. XLI.

40. Left Half of a Cartouche.
Decorated with cherubs' heads and fruit.
[$7\frac{5}{8} \times 3\frac{7}{8}$ in.; 19·4 × 9·8 cm.]

41. Left Half of a Cartouche on a Foot.
Decorated with a cherub's head and fruit and supported by a crouching child with goat's legs.
[$7\frac{1}{4} \times 4\frac{7}{16}$ in.; 18·4 × 11·2 cm.]

42. Left Halves of Two Cartouches.
The upper one narrow; the lower one wider, with a projecting ear.
[$8\frac{1}{2} \times 4\frac{1}{4}$ in.; 21·7 × 10·9 cm.] Pen and grey ink and grey wash.

43. Left Halves of Two Cartouches.
The upper one narrow, with an ear-like projection; the lower one containing a grotesque mask.
[$8\frac{1}{4} \times 4$ in.; 21 × 10·2 cm.] Pen and brown ink and grey wash.

44. Two Brackets.
That on the r. is shorter and decorated with a cherub's head.
[$7\frac{1}{8} \times 4\frac{7}{8}$ in.; 18 × 12·5 cm.]

45. Left Half of a Cartouche with Leg.
Decorated with roll-work and a grinning mask at the top.
[$6\frac{7}{8} \times 3\frac{3}{4}$ in.; 16·9 × 9·5 cm.]

46. A Leg or Bracket.
Decorated with the head and bust of a winged woman.
[$7 \times 3\frac{9}{16}$ in.; 17·7 × 9 cm.]

47. Left Half of a Vessel.

Decorated with an armless, winged child and supported on a goat's foot.

[7½ × 4 in. ; 19·1 × 10·3 cm.]

48. Left Half of a Cartouche on a Foot.

Decorated with a winged female figure in profile to l.

[8½ × 4½ in. ; 20·9 × 11·3 cm.] Pen and brown ink and grey wash.

49. Two Handles.

That on the l. is formed by a winged child ; that on the r. by the head, bust and arms of a woman leaning forward.

[5 3/16 × 4 5/16 in. ; 13·1 × 11·5 cm.]

Engraved in reverse, together with Nos. 10 and 19 (Stockholm).

50. A Bracket and Two Handles or Legs.

The bracket is in the form of a mask ; the handles are in that of boys.

[5⅝ × 5½ in. ; 14·8 × 13·9 cm.]

Centre one engraved in reverse, together with Nos. 13 and 50 (Stockholm).

51. Left Half of an Ornament, a Handle and Left Half of a Cartouche.

The handle is formed by the upper half of a man with his arms in front of him.

[5 13/16 × 5½ in. ; 14·5 × 14·9 cm.] Pen and brown ink and grey wash.

The handle engraved in reverse, together with Nos. 58 and 125 (Stockholm).

52. Three Handles or Legs.

A narrow one on the l. is formed by an angel with wings folded in front : that in the centre by the bust of a woman ; that on the r. by the upper half of a man with his arms in front of him.

[6 3/16 × 5⅝ in. ; 15·7 × 14·2 cm.] Pen and brown ink and grey wash.

53. Three Handles or Legs.

A narrow one on the l. has a cherub's head ; a broader one in the centre also a cherub's head, with wings extended ; that on the r. is formed by the complete figure of a man.

[6 3/16 × 6 3/16 in. ; 15·7 × 15·8 cm.] Pen and grey ink and grey wash.

54. Two Handles or Legs.

Both are formed of the upper halves of men ; that on the l. has a pillow on his head ; that on the r. supports his head in his hands.

[5¼ × 3½ in. ; 14·2 × 9·5 cm.] Pen and brown ink and grey wash.

55. A Scroll, a Handle or Leg and a Bracket.

The handle is formed by the upper half of a man in an attitude of prayer.

[5½ × 6 1/16 in. ; 14·8 × 16·1 cm.] Pen and brown ink and grey wash.

56. A Bracket and a Handle or Leg.

The handle is formed by a man holding a cushion above his head.

[6 1/16 × 4½ in. ; 15·7 × 11·4 cm.] Pen and brown ink and grey wash.

57. Three Handles or Legs.

The l. hand one is in the form of a satyr with thin goat's legs ; the centre one in that of the upper half of a woman, and the r. hand one in that of a faun terminating in the trunk of a palm tree.

[6¼ × 5¼ in. ; 15·5 × 14·8 cm.] Pen and brown ink and grey wash.

58. THREE HANDLES OR LEGS.

The l. hand one is in the form of a satyr with his arms above his head; the centre one in that of a fat armless man terminating in a tree-trunk; the r. hand one in that of a woman's body and head without arms.

[$5\frac{7}{8} \times 6\frac{1}{4}$ in.; 14·9 × 15·9 cm.] Pen and brown ink and grey wash.

The r. hand one engraved in reverse, together with Nos. 51 and 125 (Stockholm).

CLUSTERS OF FRUIT AND VEGETABLES.

59. CLUSTER OF FRUIT.

[4 × $5\frac{5}{8}$ in.; 10·2 × 14·2 cm.] Pen and brown ink and grey wash.

60. FOUR CLUSTERS OF FRUIT.

Three above and one below, the latter connected with the outside ones in the upper row.

[6 × $7\frac{5}{16}$ in.; 15·2 × 18·6 cm.] Pen and brown ink and blue wash.

61. A GROTESQUE UPRIGHT BETWEEN TWO CLUSTERS OF FRUIT.

The clusters are supported by ties from either side caught up in the mouth of the grotesque face, which forms the upper part of the centre.

[$5\frac{7}{8} \times 7\frac{3}{16}$ in.; 14·8 × 18·4 cm.]

62. THREE CLUSTERS OF FRUIT AND VEGETABLES.

They are in line, suspended from ribbons connected horizontally.

[$5\frac{7}{8} \times 7\frac{1}{16}$ in.; 15 × 18 cm.]
Reproduction: Pl. XLII.

63. THREE CLUSTERS OF FRUIT AND VEGETABLES.

They are in line, suspended from separate ribbons.

[$5\frac{7}{8} \times 7\frac{1}{4}$ in.; 15 × 18·4 cm.]

64. TWO CLUSTERS OF VEGETABLES.

The upper one mainly made up of carrots and turnips; the lower one of a Jerusalem artichoke and leaves.

[$9\frac{3}{4} \times 5\frac{5}{8}$ in.; 24·8 × 14·4 cm.] Pen and brown ink and grey wash.

65. A CLUSTER OF FRUIT SUSPENDED FROM A CHERUB'S HEAD.

[$7\frac{1}{4} \times 4\frac{7}{16}$ in.; 18·5 × 11·2 cm.]

66. TWO CLUSTERS OF FRUIT AND FLOWERS.

Suspended one above the other.

[$7\frac{5}{8} \times 5\frac{3}{16}$ in.; 19·4 × 13·1 cm.] Pen and brown ink and grey wash.

67. TWO CLUSTERS OF FRUIT, VEGETABLES AND FLOWERS.

Suspended one above the other.

[$7\frac{1}{2} \times 4\frac{7}{8}$ in.; 19·1 × 12·4 cm.] Pen and grey ink and grey wash.

68. TWO CLUSTERS OF FRUIT AND VEGETABLES.

Suspended one above the other.

[$7\frac{1}{16} \times 3\frac{3}{4}$ in.; 18 × 9·5 cm.] Pen and grey ink and grey wash.

69. ORNAMENT.

In the form of a grotesque human face with wide-open mouth.

[$3\frac{1}{4} \times 2\frac{1}{4}$ in.; 8·2 × 5·7 cm.] Pen and brown ink and grey wash.

70. Two Scrolls.

The l. one has a grotesque face with open mouth facing to the r.; the r. one has an open mouth to the l.

[4¼ × 4⅛ in.; 11·4 × 12·5 cm.] Pen and brown ink and grey wash.

71. Ornament.

In the form of a grotesque human face with closed eyes and mouth.

[3⅛ × 3½ in.; 9·1 × 8·8 cm.] Pen and brown ink and grey wash.

72. Mask.

In the form of a grotesque satyr with horns.

[5⅛ × 3⅝ in.; 14·7 × 9·8 cm.] Lead pencil.

73. Two Masks.

The upper one in profile to l.; the lower one full-face.

[7⅛ × 3¼ in.; 18 × 8·2 cm.] Lead pencil.

74. Mask.

In the form of a grotesque ape-like face, the chin prolonged into two scrolls.

[5⅜ × 3 1/16 in.; 13·7 × 7·8 cm.] Lead pencil.

75. A Cherub's Head and Two Masks.

An elongated mask with open mouth at the bottom; above, a broad mask, and at the top the cherub's head.

[7⅛ × 3¾ in.; 19·4 × 9·5 cm.] Pen and brown ink outline, shaded with lead pencil.

76. Three Handles for Vessels.

One above on the l. in the form of a cherub; above, on the r., a cherub with goat's legs; below, a handle in the form of a greyhound.

[7 1/16 × 5¼ in.; 20·2 × 13·6 cm.] Pen and brown ink outline, shaded with lead pencil.

77. Two Cherubs' Heads and a Cluster of Fruit.

The cherub above has wings on his head as well as on his shoulders; that below has wings on his shoulders and in front.

[8 × 4⅛ in.; 20·3 × 11·7 cm.] Pen and brown ink outline, shaded with lead pencil.

78. Two Handles.

That on the l. in the form of an armless winged woman, her legs terminating in tails; that on the r. in the form of a cherub.

[5¼ × 4⅛ in.; 13 × 11·5 cm.]

79. Two Supports.

That on the l. a goat-legged winged child in profile to r.; that on the r. a winged man with arms crossed.

[5¼ × 4 1/16 in.; 13·3 × 11 cm.]

80. A Mask and an Ornament.

The mask on the l. is an elongated, grotesque head in profile to the r., the ornament is in the form of a woman with an arrow in her belly.

[6¼ × 3 1/16 in.; 15·6 × 9·7 cm.] Pen and brown ink and grey wash.

81. Two Masks.

The upper one in full-face; the lower one, with a ring in its mouth, in profile to the l.

[$6\frac{1}{8} \times 4\frac{1}{8}$ in.; 15·6 × 10·5 cm.] Pen and grey ink and grey wash.

82. Ornament.

In the form of a woman, terminating in foliage, with extended arms.

[$6\frac{5}{16} \times 3\frac{13}{16}$ in.; 16 × 9·4 cm.]

83. Finial.

In general form like a fleur-de-lys, with a mask in the centre.

[$5\frac{3}{4} \times 3\frac{13}{16}$ in.; 14·5 × 9·3 cm.] Pen and brown ink and grey wash.

84. Two Ornaments.

That on the l., in the form of an elongated bell, has a mask at the top; that on the r. is the l. half of an irregularly shaped ornament with a mask in the centre.

[$5\frac{3}{4} \times 6\frac{7}{16}$ in.; 14·7 × 16·3 cm.] Pen and grey ink and grey wash.

85. Finial.

In the form of a grotesque head in profile to the l.

[$4\frac{7}{8} \times 3\frac{1}{2}$ in.; 12·3 × 8·9 cm.] Pen and brown ink and grey wash.

86. Five Heads of Cherubs and a Cluster of Fruit.

Three heads in a row above, from the centre one of which a cluster of fruit is suspended.

[$5\frac{15}{16} \times 6\frac{3}{16}$ in.; 15 × 16·3 cm.] Pen and brown ink and grey wash.

87. Two Ornaments.

That above to the l., in the form of a crescent moon, has a mask in its concave side; that on the r. terminates in a large ape-like head in profile to the r.

[$7\frac{1}{8} \times 4\frac{1}{4}$ in.; 18·1 × 10·9 cm.]

88. Left Half of a Mask and Two Clusters of Fruit.

The mask has an ear-like extension on the l. and at the bottom; the clusters of fruit are below.

[$7\frac{13}{16} \times 4\frac{1}{4}$ in.; 19·8 × 10·8 cm.]

89. Ornament.

In the form of a grotesque lion's mask with enormous open jaws.

[$6\frac{3}{8} \times 4\frac{1}{8}$ in.; 16·2 × 10·5 cm.] Pen and brown ink and grey wash.

90. Two Masks.

The upper one human and grinning, the lower one leonine and winged.

[$6\frac{3}{8} \times 3\frac{1}{2}$ in.; 16·2 × 8·9 cm.]

91. Two Masks.

That on the l. is of an old man and has an ornamental projection below the chin; that on the r. has horns.

[$5\frac{3}{4} \times 5\frac{3}{4}$ in.; 14·6 × 14·6 cm.] Pen and brown ink and grey wash.

92. Two Ornaments.

That on the l. in the form of a woman in profile to the r., with wings projecting above her head and her arms to her sides; that above to the r. in the form of a grotesque mask.

[$7\frac{3}{16} \times 4\frac{3}{4}$ in.; 18·3 × 12 cm.] Pen and brown ink and brown wash.

93. Ornament.

In the form of a grotesque head in profile to the l., the neck terminating in foliage and rolls.

[6$\frac{1}{16}$ × 4$\frac{1}{8}$ in.; 17·3 × 11·4 cm.] Pen and brown ink and grey wash.

94. Two Ornaments.

That on the l. has a grotesque mask in profile to the l. and wings at the top; that on the r. is spoon-shaped with a mask at the top.

[6$\frac{1}{2}$ × 4$\frac{5}{8}$ in.; 16·5 × 11·8 cm.] Pen and brown ink and grey wash.

95. Two Grotesque Heads.

That on the l. is a ram's, in full-face; that on the r. is in profile to the l.; between are two other heads lightly sketched in pencil.

[4 × 7 in.; 10·2 × 17·7 cm.] Pen and brown ink and brown wash.

96. Mask.

Has horned eyebrows and flaps depending from either side of the nose.

[5$\frac{7}{16}$ × 4$\frac{1}{2}$ in.; 14·3 × 11·5 cm.] Pen and brown ink and grey wash.

97. Two Masks.

That on the l. is turned three-quarters to the r.; that on the r. is in profile to the l.

[5$\frac{1}{8}$ × 5$\frac{5}{16}$ in.; 13 × 13·5 cm.]

98. Two Masks.

That on the l., in full-face, has a vegetable finial above; that on the r., in profile to the l., is ape-like in type.

[5$\frac{1}{2}$ × 6$\frac{1}{16}$ in.; 13·9 × 15·6 cm.] Pen and brown ink and grey wash.

99. Two Masks.

They face each other; that on the l. has horns.

[5$\frac{1}{8}$ × 6$\frac{1}{4}$ in.; 13·3 × 16·4 cm.] Pen and grey ink and grey wash.

100. A Mask and the Left Side of an Ornament.

The mask, human in type, has a wide-open mouth.

[5$\frac{1}{2}$ × 5$\frac{1}{2}$ in.; 14 × 13·4 cm.] Pen and brown ink and grey wash.

Engraved in reverse, together with No. 131 (Stockholm).

101. Ornament.

Decorated with a mask having a horn in the centre of its forehead.

[5$\frac{1}{2}$ × 4$\frac{3}{4}$ in.; 14·3 × 12·2 cm.] Pen and brown ink and grey wash.

102. Two Masks.

That on the l. is turned three-quarters to the l.; that on the r. is in profile to the l.

[5$\frac{1}{2}$ × 4$\frac{3}{4}$ in.; 14·3 × 12·6 cm.] Pen and brown ink and grey wash.

103. Two Ornaments.

Both with masks in profile, facing each other; the nose of that on the l. is prolonged into a scroll; that on the r. has moustaches.

[6$\frac{1}{4}$ × 7$\frac{5}{8}$ in.; 15·7 × 19·4 cm.] Pen and brown ink and blue wash.

104. Three Masks.

That on the l. is turned three-quarters to the r.; that above to the r., three-quarters to the l.; that below is full-face.

[5$\frac{1}{2}$ × 6$\frac{1}{4}$ in.; 14·4 × 16·6 cm.]

The l. hand one engraved in reverse, together with No. 177 (Stockholm).

105. Three Ornaments and Two Cherubs' Heads.

An inverted C-shaped ornament with a mask on the l. ; below it a shield ; in the centre a cherub's head with a cluster of fruit depending from it ; on the r. another cherub's head, and below it an ornament with a mask.

[$5\frac{1}{16}$ × $6\frac{1}{2}$ in. ; 14·5 × 16·6 cm.]

106. Two Busts and Four Masks.

The bust of an old man on the l. has a close-fitting cap ; to the r. the bust of a child ; on the extreme r. an elongated mask, and below three more masks.

[$5\frac{1}{16}$ × $6\frac{1}{2}$ in. ; 15 × 16·5 cm.]

107. Three Masks.

The two on the l. face each other ; that on the r., with horns and closed eyes, faces to the front.

[6 × $7\frac{1}{8}$ in. ; 15·2 × 18 cm.]

The two l. hand masks engraved in the same direction, together with No. 183 (Stockholm).

108. Three Masks.

That on the l. has an enormous open mouth ; that in the centre wears a sort of horse-collar ; that on the r. is Mongol in type with long ears.

[6 × $7\frac{1}{2}$ in. ; 15·2 × 19 cm.]

109. Four Masks.

One in the centre with open mouth is in full-face ; one on each side in profile facing this ; another one, with lateral projections, below : *verso :* studies of two men with sticks.

[$5\frac{3}{4}$ × $7\frac{3}{8}$ in. ; 14·6 × 18·8 cm.]

110. A Frame.

Oval within a rectangle. The decoration consists of two female figures facing outwards and terminating in foliage ; on the l. is a trophy of writing instruments ; on the r. one of musical instruments.

[In two halves : total measurements, $15\frac{7}{8}$ × $18\frac{7}{8}$ in. ; 40·3 × 47·8 cm.] Pen and brown ink and brown wash.

The drawing appears to be the design for a carved wooden frame. It differs somewhat in style from the other drawings by Bolten and may be by another hand.

SILVER VESSELS, Etc.

111. A Jug, a Handle and a Mask.

The jug, at the top, is partly in pencil ; below, to the l., what appears to be the handle of a spoon, and to the r. a mask.

[$7\frac{1}{2}$ × $3\frac{3}{4}$ in. ; 19 × 14·6 cm.] Pen and brown ink and brown wash and lead pencil.

112. A Sauce-Boat and a Spoon.

The sauce-boat has the handle decorated with the bust of a woman.

[$5\frac{3}{4}$ × $7\frac{1}{2}$ in. ; 14·5 × 19·1 cm.] Old number 53 top l.

113. A Cup.

The stem is formed by a child playing the bagpipes : *verso :* a mask, an arabesque and a handle.

[$5\frac{1}{16}$ × $7\frac{5}{16}$ in. ; 15·1 × 18·6 cm.] Pen and brown ink and brown wash and lead pencil.

114. A Fork, a Spoon and a Handle.

The fork is on the l.; the spoon, with a very large bowl, to the r., and the handle, decorated with a cherub's head, above.

[$5\frac{9}{16}$ × $6\frac{1}{2}$ in.; 14·1 × 16·6 cm.] Pen and brown ink and grey wash.

115. A Lamp.

In the form of a Roman lamp; the handle decorated with a cherub's head.

[$3\frac{15}{16}$ × $5\frac{3}{4}$ in.; 10 × 14·6 cm.] Pen and brown ink and grey wash.

116. A Cup.

With handle at top in form of a kneeling winged child.

[$5\frac{1}{8}$ × $5\frac{13}{16}$ in.; 13·1 × 14·8 cm.] Pen and brown ink and grey wash.

117. A Sauce-Boat.

The handle is formed by the body of a woman leaning back with her arms above her head.

[$5\frac{3}{16}$ × $5\frac{15}{16}$ in.; 13·1 × 15·1 cm.]

118. A Sauce-Boat.

The handle is a closed one, decorated with the head of a cherub.

[$4\frac{13}{16}$ × $6\frac{3}{16}$ in.; 12·1 × 15·7 cm.] Pen and brown ink and grey wash.

119. A Lamp.

In the form of a Roman lamp; the handle is formed by the body of a winged child.

[$5\frac{1}{2}$ × $6\frac{1}{2}$ in.; 14 × 16·5 cm.] Pen and brown ink and grey wash.

120. A Lamp.

In the form of a Roman lamp; the handle decorated with scrolls; a mask on the cover.

[$4\frac{1}{2}$ × $6\frac{13}{16}$ in.; 11·5 × 17 cm.] Pen and brown ink and grey wash.

121. A Sauce-Boat.

Shallow and pointed; the handle decorated with a cherub's head.

[$4\frac{1}{2}$ × $6\frac{11}{16}$ in.; 11·4 × 17·3 cm.] Pen and brown ink and grey wash.

122. Upper Half of an Ewer with Handle.

The handle is decorated with a cherub.

[$5\frac{9}{16}$ × $4\frac{1}{2}$ in.; 14·1 × 11·4 cm.] Pen and brown ink and grey wash.

123. Bowl of a Spoon.

It has two short, curved projections in place of a handle.

[$4\frac{5}{8}$ × $5\frac{1}{2}$ in.; 11·7 × 14 cm.] Pen and brown ink and grey wash.

124. A Sauce-Boat.

It has a handle, to the r., decorated with a mask seen in profile.

[$4\frac{3}{4}$ × $6\frac{1}{4}$ in.; 12·3 × 15·9 cm.]

125. A Jug.

The handle, to the l., is decorated with a cherub's head, and the jug itself with a mask.

[$4\frac{15}{16}$ × $5\frac{7}{8}$ in.; 12·5 × 14·5 cm.] Pen and brown ink and grey wash.

Engraved in reverse, together with Nos. 51 and 58 (Stockholm).

126. A Sauce-Boat.

The handle, to the l., is formed by a woman's body with wings.

[$4\frac{3}{4} \times 6\frac{1}{8}$ in.; 12·1 × 15·5 cm.] Pen and brown ink and grey wash.

127. A "Toby" Jug.

In the form of the body of a fat, bearded man; the handle is not seen.

[$5\frac{3}{8} \times 4\frac{3}{16}$ in.; 13·7 × 10·7 cm.]

128. A "Toby" Jug.

The handle is to the r.; the jug is in the form of an old woman with goat's legs, her arms crossed over her breast.

[$5\frac{7}{16} \times 6\frac{1}{2}$ in.; 13·8 × 16·5 cm.]

Engraved in reverse, together with Nos. 13 and 50 (Stockholm). There is also a 19th century line engraving of this drawing.

129. A Jug.

The handle, to the l., is decorated with a cherub's head; the front of the jug with a mask.

[$5\frac{13}{16} \times 4\frac{7}{16}$ in.; 14·7 × 11·3 cm.]

130. Three Spoons.

The two to the r. cross one another to form an "X."

[$4\frac{3}{4} \times 5\frac{3}{8}$ in.; 12 × 13·5 cm.] Pen and brown ink and grey wash.

131. A Lamp.

In the form of a Roman lamp, seen foreshortened from the wick end.

[$4\frac{11}{16} \times 4\frac{11}{16}$ in.; 11·9 × 11·9 cm.] Pen and brown ink and grey wash.

Engraved in reverse, together with No. 100 (Stockholm).

132. An Ewer.

Decorated in front with a mask; the handle is to the r.

[$7\frac{3}{16} \times 3\frac{11}{16}$ in.; 18·2 × 9·4 cm.]
Reproduction: Pl. XLI.

133. A Cup and Two Sauce-Boats.

The cup, of which only the handle, turned to the r., is finished, is at the top; below, the two sauce-boats with handles to the l.

[$9\frac{5}{8} \times 6\frac{3}{4}$ in.; 24·4 × 17·2 cm.] Pen and brown ink and grey wash and pencil.

134. An Ewer.

The handle is to the r.; it has a cover.

[$6\frac{13}{16} \times 4\frac{1}{8}$ in.; 17 × 10·5 cm.] Pen and brown ink and grey wash.

135. A Cup with Cover.

On top of the cover a female figure with a spear; the cup is decorated with oval panels alternately filled with cherubs' heads and bunches of fruit.

[$12\frac{9}{16} \times 6\frac{1}{8}$ in.; 31·8 × 15·5 cm.] Pen and brown ink and lead pencil.

136. A Chalice.

The upper half of the bowl is plain; the lower half richly decorated with masks, fruit, etc.

[$10\frac{1}{4} \times 5\frac{5}{8}$ in.; 26 × 14·3 cm.] Pen and brown ink shaded with lead pencil.
Reproduction: Pl. XLI.

137. A Cup with Cover.

Decorated on the bowl and cover with arabesques.

[10⅜ × 4¾ in.; 27 × 12·1 cm.] Pen and brown ink and lead pencil.

138. A Cup with Cover.

Decorated with strapwork, masks, etc.; in the centre is an oval with the bust of a woman.

[17⅞ × 6⅝ in.; 45 × 16·8 cm.] Pen and brown ink and lead pencil.

MONSTERS, DWARFS, Etc.

139. Bird-like Monster.

The body is that of a woman, the legs those of a bird, the head ape-like; the creature is marching to the r.

[6¼ × 5½ in.; 15·6 × 14 cm.]

Engraved in reverse, together with No. 158 (Stockholm).

140. Two Monsters with Birds' Legs.

The one on the l. has a single horn, the body of a woman and wings; it walks to the l.; the one on the r. has a head like a pig's and wings and walks to the r.

[5¾ × 6¼ in.; 14·6 × 15·9 cm.] Pen and brown ink and black chalk.

141. Two Masks and a Monster.

The masks face in profile to the r.; the monster, which has no body, the claws of a bird and a tail, walks towards the l.

[5¼ × 7¼ in.; 14·9 × 18 cm.]

The upper l. hand mask is engraved in reverse, together with Nos. 205 and 148 (B.M.).

142. Three Masks and a Monster.

The two masks on the l. face towards the r.; the monster, which has the horns and head of a devil, wings, and the legs and tail of a cow, advances to the l.

[5⅞ × 6⅞ in.; 15·1 × 16·1 cm.]

The l. hand mask is copied from the l. hand one in No. 104, and the whole drawing is probably by another hand. The lower r. hand mask is engraved in reverse, together with Nos. 147 and 170 (Stockholm).

143. Two Monsters.

Only the one on the l. is finished; it holds a spear, wears a sword and marches to the l.; it has an ape-like face, the legs of a deer and wings; the other creature is blowing a pipe.

[5⅛ × 6⅛ in.; 14·2 × 16·3 cm.]

Engraved in reverse, together with No. 154 (B.M. and Stockholm).

144. A Monster.

It has a head like a boar, no body, and legs like a cat's.

[4¼ × 4¼ in.; 11·4 × 11·4 cm.] Pen and brown ink and lead pencil.

145. A Mask and a Monster.

The monster is on the r. and walks to the r.; it has a curious nose like a slug.

[4½ × 5⅛ in.; 12·5 × 13·2 cm.] Pen and brown ink and blue wash.

146. Two Monsters.

That on the l., walking to the r., has a bird's legs; that on the r., walking to the l., has those of a lion.

[$5\frac{3}{16} \times 4\frac{3}{4}$ in.; 13·1 × 12 cm.]

147. A Monster.

It has a semi-bird-like head, wings, pendent breasts and the legs of a goat and advances to the r.

[$5\frac{3}{4} \times 6\frac{3}{16}$ in.; 14·6 × 15·7 cm.]

Engraved in reverse, together with Nos. 142 and 170 (Stockholm).

148. A Monster.

It has a partially human face with pointed ears and dewlaps, no body, and the legs and tail of a lion and stands in profile to the l.

[$5\frac{3}{4} \times 6\frac{3}{16}$ in.; 14·6 × 15·7 cm.]

The head engraved in reverse, together with Nos. 141 and 148 (B.M.).

149. A Monster.

It stands in profile to the r. holding a spear; it is clothed and has on its back a pack on which a cock is perched.

[$6\frac{1}{16} \times 6\frac{3}{8}$ in.; 15·3 × 16·2 cm.]

Engraved in reverse (B.M.).

150. A Monster.

It has a mouth like a fish, minute arms and an egg-shaped body and marches towards the l. with a cudgel on its shoulder.

[$6\frac{1}{16} \times 6\frac{7}{16}$ in.; 15·4 × 16·3 cm.]

151. A Monster.

It advances to the r., has a duck-like head and neck, the haunches of a mammal and the feet of a bird.

[$5\frac{7}{8} \times 6\frac{1}{2}$ in.; 14·9 × 16·6 cm.]

Engraved in reverse, together with No. 152 (B.M. and Stockholm).

152. A Monster.

It advances to the l., has a reptilian head and neck, the shell of a tortoise and the legs of a mammal.

[$5\frac{3}{4} \times 6\frac{1}{2}$ in.; 14·7 × 16·5 cm.] Pen and brown ink and brown wash.

Engraved in the same direction, together with No. 151 (B.M. and Stockholm).

153. Two Monsters.

That on the l. is turned to the r., has the hind legs and head of a lion, with a horn in the middle of its forehead, but no body; that on the r. faces to the l., has a bird-like head and body, but the hind legs of an ox.

[$5\frac{7}{8} \times 7\frac{1}{2}$ in.; 14·9 × 19·1 cm.]

Engraved in reverse (B.M. and Stockholm).

154. Two Monsters.

That on the l. is turned to the l.; it has an ape-like head with a horn, no body, the hind legs of a lion and bird's claws; that on the r., turned to the front, has a semi-human face and wings.

[$5\frac{7}{8} \times 7$ in.; 15 × 17·7 cm.]

Engraved in reverse, together with No. 143 (B.M. and Stockholm).

155. A Monster.

It is turned to the l., has an indescribable head with horns, tusks and elongated ears, no body, and the hind legs of a lion with hoofs.

[4⅜ × 4⅛ in.; 11·6 × 12·5 cm.] Pen and dark brown ink and blue wash.

156. A Monster.

It is turned to the l., has the head of a devil, bird's legs but no body.

[4⅛ × 4⅛ in.; 10·7 × 11·4 cm.] Pen and dark brown ink and blue wash.

157. A Monster.

It is turned to the l., has a leonine head terminating in scrolls and volutes, the body and wings of a bird and the hind legs of an ox.

[6 1/16 × 4⅜ in.; 15·7 × 11·8 cm.]

158. A Monster.

It is turned to the r., has a swine-like head, the body of a bird and the legs of a deer.

[6⅛ × 5⅝ in.; 15·6 × 14·3 cm.]

Engraved in reverse, together with No. 189 (Stockholm).

159. Three Handles.

That at the bottom to the l. is formed of two C-shaped scrolls; that in the centre is decorated with a cherub's head facing to the l.; that on the r. is seen full-face.

[8⅛ × 5½ in.; 20·5 × 14 cm.] Pen and grey ink and grey wash.

160. A Scroll and Two Monsters.

The monster on the l. is seen full-face, has wings, hands and tufts on its eyebrows; that on the r., in profile to the l., has a swine-like head, the breasts of a woman and the legs and the tail of a cock.

[6 1/16 × 7 1/16 in.; 15·4 × 18·6 cm.] Pen and brown ink and brown and grey wash.

161. A Monster.

It is turned to the r.; its body is formed from a scroll; it has a human face and bird's legs.

[5 15/16 × 4⅛ in.; 14·8 × 11·2 cm.]

162. A Monster.

It is turned to the r., has a human face, bird's legs and ear-like projections at each side.

[5⅛ × 4 1/16 in.; 14·3 × 11·6 cm.]

163. A Monster.

It is turned to the r., has a semi-human face with horns, the body of a bird and lion's feet.

[6 1/16 × 6⅛ in.; 15·5 × 15·6 cm.]

Engraved in reverse, together with No. 186 (Stockholm).

164. A Monster.

It faces to the front, has a half-human, half pig-like face, human body and arms, cat's legs and bat's wings.

[5⅛ × 6⅛ in.; 13·9 × 16·8 cm.]

165. A Monster.

It is turned to the r., has a dog's head, long neck and human legs.

[5 × 6⅛ in.; 12·7 × 17·1 cm.]

165*. Two Monsters.

They are bird-like in form, but that on the l., which attacks the other, has arms: *verso:* two naked women dancing.

[$6\frac{1}{8} \times 7\frac{9}{16}$ in.; 15·5 × 19·2 cm.] Pen and brown ink and grey wash and pencil for the verso.

166. Two Monsters.

They face each other; that on the l. has its head partly formed of a scroll, the body of a bird, breasts of a woman and legs of a deer; that on the r. has a cock's tail and the legs of an ox.

[$5\frac{7}{8} \times 6\frac{7}{16}$ in.; 15 × 16·3 cm.] Pen and brown ink and blue wash. Numbered top l. "1."

Engraved in reverse, together with No. 365 (Stockholm).

167. A Monster.

It is turned to the r., has a human head and wears a kind of architectonic hood; it has human arms, bird's legs and woman's breasts.

[$5\frac{13}{16} \times 6\frac{1}{8}$ in.; 14·7 × 15·5 cm.]

168. Two Monsters.

They face each other; that on the l. has an ape-like head protracted into foliage, from which *guttae* depend, and the legs of a deer; that on the r. has an ape-like head and the body and legs of a bird.

[$5\frac{7}{8} \times 6\frac{5}{8}$ in.; 14·9 × 16·7 cm.] Pen and brown ink and blue wash. Numbered top l. "2."

169. Two Monsters.

They face each other; that on the l. has a bird's body, human legs and duck-like head; that on the r. has bird's legs continued into wings, an ape-like head and no body.

[$5\frac{7}{8} \times 6\frac{7}{8}$ in.; 14·9 × 17·4 cm.] Pen and brown ink and blue wash.

170. A Monster.

It is in profile to the l., has a dragon's head with wings and long ears, the body of a goat and the legs of a bird.

[$5\frac{13}{16} \times 5\frac{1}{16}$ in.; 15·1 × 12·9 cm.]

Engraved in reverse, together with Nos. 142 and 147 (Stockholm).

171. A Monster with its Young.

The pair advance to the l.; the father has a head with a long snout, but is otherwise human; the young one has wings instead of arms.

[$5\frac{7}{8} \times 5$ in.; 14·9 × 12·7 cm.] Pen and brown ink and blue wash.

172. A Monster.

It is in profile to the l., has the head of a devil, a human body with wings in place of arms and goat's legs.

[$5\frac{7}{8} \times 4\frac{3}{8}$ in.; 14·9 × 11·1 cm.] Pen and brown ink and blue wash.

173. Two Monsters.

They face each other; that on the l. has a bird's body and legs and a pig-like head; that on the r. has the head of a poodle, no body and the hind legs of a goat.

[$5\frac{7}{16} \times 6\frac{5}{8}$ in.; 13·8 × 16·7 cm.]

174. A Monster.

It is in profile to the r., has a duck's bill, a body resembling that of a cock, and cat's legs.

[5⅞ × 6⅛ in.; 13·7 × 15·5 cm.] Pen and brown ink and blue wash.

175. Three Monsters.

That on the l., in profile to the r., has wings, a tail and bird's legs, but is otherwise human; that in the centre, seen from the back, is human except for bird's legs; that on the r. also has bird's legs and is turned to the l.

[5⅞ × 6⅜ in.; 14·6 × 15·7 cm.]

Engraved in reverse (Stockholm).

176. A Female and a Male Monster Making Love.

The female monster, seated on the l. on a rock, makes advances to the male seated on the ground in front of her.

[5⅞ × 6⅝ in.; 14·9 × 16·7 cm.] Pen and brown ink and blue wash.

177. A Mask and a Monster.

The mask, on the l., is in profile to the l.; the monster, with the head of a demon, the legs of a goat and no body, faces in the same direction.

[5⅞ × 6⅝ in.; 14·6 × 17·1 cm.]

The mask engraved in reverse, together with No. 104 (Stockholm).

178. Two Monsters.

That on the l., turned to the r., has a bill, human armless body and lion's legs; that on the r., seated, has a woman's head and arms terminating in bird's feet.

[5½ × 7⅛ in.; 14 × 18·8 cm.] Pen and brown ink and blue wash.

179. A Satyr.

He advances to the l., carrying a basket of fruit on his head and a cornucopia under his r. arm.

[6⅛ × 5 in.; 15·6 × 12·7 cm.] Pen and grey ink, shaded with grey and the point of the brush. Numbered "4."

Not by Arent van Bolten; earlier in date, and in style recalling Cornelis Floris. By the same hand as No. 371, below.

180. A Monster.

It is turned to the l., has the head of a devil, wings, and human legs ending in lion's feet.

[7⅛ × 5⅛ in.; 18·6 × 13·3 cm.]

181. Two Monsters Fighting.

Both are armed with swords and shields; that on the l. has the head of an ape; that on the r. lion's legs.

[8⅛ × 6⅛ in.; 20·5 × 15·4 cm.]

Engraved in reverse (Stockholm).

182. Two Monsters.

Both face to the l.; the front one is male, has horns and bird's legs; the back one is female and also has bird's legs.

[8⅛ × 6⅛ in.; 20·7 × 15·5 cm.] Pen and brown ink, shaded with pencil. Reproduction: Pl. XLIII.

183. A Male, a Female and a Child Monster.

The male on the l., full-face, wears a helmet and carries a club; the female is in profile to the l. with her child behind her: *verso:* a monster with a horse's head, wings and lion's legs, turned to the l.

[8 × 6¼ in.; 20·3 × 15·9 cm.]
Reproduction: Pl. XLIII.

Recto engraved in reverse, together with the masks in No. 107 (Stockholm). *Verso* engraved in reverse, together with No. 184 (Stockholm).

184. A Monster carrying a Sack.

It advances to the r., supporting itself on two sticks; on the sack are two small figures: *verso:* a man with three children.

[8⅛ × 6⅛ in.; 20·6 × 15·5 cm.]

Recto engraved in reverse, together with No. 183 *verso* (Stockholm).

185. Two Monsters Fighting.

That on the l. is bird-like in form but has a dragon's head; that on the r., with bird's legs, tail and beak, has arms in addition.

[5 1/16 × 8 11/16 in.; 12·8 × 22·1 cm.]
Reproduction: Pl. XLII.

186. A Monster.

It faces to the r., has a devil's head, woman's body and bird's legs and is armed with a club.

[6 3/16 × 6¼ in.; 15·8 × 15·9 cm.] Pen and brown ink and blue wash.

Engraved in reverse (Stockholm).

187. A Monster.

It faces to the l., has a devil's head, man's body and lion's legs and is armed with shield and club.

[5 11/16 × 6 1/16 in.; 14·5 × 15·4 cm.] Pen and brown ink and blue wash.

188. A Male and a Female Monster.

The female, on the l., is in profile to the r.; the male is turned to the front; both have clubs.

[6 × 7 1/16 in.; 15·2 × 18 cm.] Pen and brown ink and blue wash.

189. A Male and a Female Monster.

Both have birds' legs and carry clubs; the female is on the l.; the male also holds a fish in his r. hand.

[6 3/16 × 7⅞ in.; 15·7 × 19·9 cm.] Pen and brown ink and blue wash.

190. A Monster carrying a Sack.

It has an ape's head and advances to the l., supporting itself on two sticks; on top of the sack is perched a small ape-like creature.

[6⅛ × 7¼ in.; 15·5 × 19·7 cm.] Pen and brown ink and blue wash.

191. Two Monsters.

That on the l. is egg-shaped with human legs; that on the r., in profile to the l., has a bird's body and legs and ape's head.

[5⅞ × 6 5/16 in.; 15 × 17·6 cm.] Pen and brown ink and grey wash. Numbered top l. "4."

192. A Monster.

It advances to the l., has goat's legs and carries a stick over its shoulder.

[5¾ × 5⅛ in.; 14·9 × 14·8 cm.] Pen and brown ink and grey wash.

193. Two Female Monsters.

That on the l. is in full-face and has a pig's head and lion's feet; that on the r. walks towards the r. and has bird's claws.

[6¼ × 8⅜ in.; 15·6 × 21·3 cm.] Pen and brown ink and blue wash.

194. Two Monsters.

Both are crowned with vines and advance towards the r.; the foremost one has a pig's snout and goat's feet.

[6¼ × 8 3/16 in.; 16 × 20·8 cm.] Pen and brown ink and blue wash.

195. A Monster.

It advances to the r., has a horned head, wings, a tail and bird's legs.

[6 × 7 1/16 in.; 15·3 × 17·9 cm.] Pen and brown ink and blue wash.

196. Five Spoons.

The pair on the l. are crossed; the handles variously decorated.

[6 × 7⅞ in.; 15·3 × 19·9 cm.] Pen and brown ink and blue wash.

Apparently engraved. I have not seen the engraving, but a tracing of it is inserted at the end of the volume.

197. A Monster.

It is in profile to the r., has horns, goat's legs and holds a sort of trident.

[6¼ × 7⅛ in.; 16·5 × 18·1 cm.] Pen and brown ink and blue wash.

198. Two Monsters.

They advance to the r., carrying arms sloped over their shoulders and wearing helmets; the creature on the l., which has an ape-like face, also carries a bottle.

[6 3/16 × 8¼ in.; 16·3 × 21·6 cm.] Pen and brown ink and blue wash. Numbered top l. "3."

199. A Monster with an Arquebuse.

He walks to the r., carrying the arquebuse over his shoulder and holding a fuse; in the distance to the r. another creature climbing some rocks.

[6¼ × 8¼ in.; 15·9 × 21·6 cm.] Pen and brown ink and blue wash.

200. A Female Monster Attacking Another.

She advances towards the r. against a satyr-like creature seated on the ground; she has wings and bird's legs and claws on her arms.

[5¾ × 7 3/16 in.; 14·9 × 18·2 cm.] Pen and brown ink and blue wash. Numbered top l. "6."

201. A Female Monster.

She is turned to the r. and looks up to a cloud from which the sun breaks out; she has the head and body of a woman, bird's wings and claws on hands and feet and the legs of a cow.

[6¼ × 8½ in.; 16·5 × 21·7 cm.] Pen and brown ink and blue wash. Numbered top l. "20."

202. Two Dwarfs.

The one on the l. walks in that direction raising both arms; the second one carries a basket.

[5 5/16 × 7 1/16 in.; 14·1 × 17·9 cm.]

203. A Male and a Female Dwarf.

The male, who is on the l., wears a turban and has a staff; the woman is naked and turned to the l.

[5 × 6 in.; 12·7 × 15·2 cm.]

204. A Male and a Female Monster.

The male, who has an ape-like head, wings and goat's legs, advances to the r. and smells an apple held out to him by the female.

[$5\frac{7}{8}$ × $6\frac{3}{8}$ in.; 14·9 × 16·2 cm.] Pen and brown ink and blue wash. Numbered top l. " 10 " (?).

205. A Monster and a Female Dwarf.

The female is on the l. and faces the monster, who has a horned, ape-like head and carries a jug and glass.

[$5\frac{13}{16}$ × 7 in.; 14·7 × 17·7 cm.]

Engraved in reverse, together with Nos. 141 and 148 (B.M.).

206. A Dwarf.

He advances to the front and wears a cloak, plumed hat and sword.

[$6\frac{1}{8}$ × $5\frac{1}{4}$ in.; 15·6 × 13·4 cm.]

207. A Male and a Female Monster.

The male, on the l., has wings, but is otherwise more or less human; the female, who has legs like an ox and wings, walks away to the r.

[$6\frac{1}{4}$ × $7\frac{7}{8}$ in.; 15·9 × 20 cm.] Pen and brown ink and blue wash.

208. A Female Dwarf.

She is turned three-quarters to the r., wears a hood and cloak and carries a distaff.

[$5\frac{1}{2}$ × $6\frac{7}{8}$ in.; 13·9 × 17·4 cm.] Pen and brown ink and grey-blue wash.

209. Three Dwarfs.

They advance to the l., a lady and gentleman fashionably dressed, followed by another gentleman with his hat in his hand.

[$5\frac{7}{8}$ × $6\frac{13}{16}$ in.; 14·9 × 17·3 cm.] Pen and brown ink and grey-blue wash.

210. Two Children.

That on the l. holds a golf club; that on the r. some birds.

[$5\frac{7}{8}$ × $5\frac{7}{8}$ in.; 14·9 × 14·9 cm.]

211. Woman and Child.

She is naked, seated on the ground facing towards the r. and combing her hair; the child stands behind.

[$5\frac{3}{8}$ × $5\frac{3}{8}$ in.; 13·6 × 13·6 cm.] Pen and brown ink and brown wash and pencil.

CHERUBS.

212. Three Cherubs' Heads and Two Masks.

The three heads in a line above, the two masks below.

[$4\frac{29}{16}$ × 6 in.; 11·6 × 15·1 cm.] Pen and ink outline shaded with lead pencil.

213. Three Cherubs.

One above holds a flageolet.

[6 × $6\frac{3}{4}$ in.; 15·1 × 17·1 cm.]

214. THREE CHERUBS' HEADS.
Those above and to the r. are in profile to the l.
[$6\frac{3}{16}$ × $6\frac{1}{4}$ in.; 15·7 × 15·9 cm.] Pen and brown ink and grey wash.

215. THREE CHERUBS.
The one below has arms; the other, two wings only.
[$5\frac{7}{8}$ × $7\frac{1}{8}$ in.; 14·9 × 18·1 cm.]

216. TWO CHERUBS.
The one to the l. holds a ribbon; the one to the r. is turned in profile to the l.
[$6\frac{1}{4}$ × $8\frac{7}{16}$ in.; 15·8 × 21·4 cm.] Pen and brown ink and blue wash.

217. TWO CHERUBS.
Both play on flageolets; that on the l. wears a halo and is in full-face.
[$5\frac{7}{8}$ × $7\frac{1}{8}$ in.; 15 × 19·1 cm.] Pen and brown ink and blue wash.

218. CHERUB PLAYING THE FLUTE.
He is seen full-face and has drapery over his shoulders.
[$5\frac{1}{8}$ × $5\frac{3}{16}$ in.; 13 × 13·5 cm.]

219. CHERUB'S HEAD.
Surrounded by wings.
[$5\frac{7}{8}$ × $5\frac{1}{16}$ in.; 14·7 × 12·9 cm.]

220. HEAD AND BUST OF A WINGED WOMAN.
The head is turned in profile to the l.
[$6\frac{7}{16}$ × $5\frac{3}{16}$ in.; 16·4 × 13·5 cm.]
Reproduction: Pl. XLII.

221. A MASK, A CHERUB AND A LEG.
The mask, an elongated one with open mouth, on the l.; the cherub in the centre, and the leg with lion's foot below.
[$5\frac{7}{8}$ × $6\frac{1}{2}$ in.; 14·9 × 16·5 cm.]

222. TWO CHERUBS EMBRACING.
The one on the r. has legs terminating in wings.
[5 × $7\frac{1}{8}$ in.; 12·6 × 18 cm.]

223. CHERUB PLAYING THE LUTE.
He is turned three-quarters to r.
[$4\frac{13}{16}$ × $6\frac{1}{4}$ in.; 12·6 × 16·6 cm.]

224. A CHERUB.
In profile to r., his hands raised in an attitude of surprise.
[$5\frac{7}{8}$ × $6\frac{1}{4}$ in.; 14·6 × 15·7 cm.]

225. A CHERUB WITH TWO FLAGEOLETS.
One is raised above his head, the other held low.
[$6\frac{1}{4}$ × $5\frac{1}{4}$ in.; 16·5 × 14·1 cm.]

226. A CHERUB PLAYING A FLAGEOLET, AND ANOTHER.
The flageolet player, on the l., is in profile to the r.
[$5\frac{3}{16}$ × $6\frac{7}{8}$ in.; 13·5 × 17·2 cm.]

227. A Cherub.
He is in profile to the l., his l. arm extended.
[$5\frac{1}{2} \times 6\frac{3}{16}$ in.; 14·1 × 15·7 cm.] Pen and brown ink and grey wash.

228. A Cherub.
He is full-face, his hands joined in prayer.
[$6\frac{1}{4} \times 5\frac{3}{8}$ in.; 15·9 × 13·6 cm.] Pen and brown ink and grey wash.

229. A Cherub with Two Flageolets.
He is turned there-quarters to the l.
[$5\frac{7}{8} \times 5\frac{7}{16}$ in.; 14·9 × 13·7 cm.]

230. A Cherub.
He is in profile to the l.
[$5\frac{3}{4} \times 4\frac{15}{16}$ in.; 14·5 × 12·5 cm.] Pen and brown ink and grey wash.

231. Two Cherubs.
Both have flowers in their hands; the upper one is seen from the back, the lower one is turned three-quarters to the l.
[$9\frac{5}{16} \times 7\frac{3}{8}$ in.; 23·6 × 19·4 cm.]

232. Head and Bust of a Woman with Seraph's Wings.
She is seen full-face looking down.
[$6\frac{9}{16} \times 6\frac{5}{16}$ in.; 16·7 × 16 cm.]

233. A Cherub.
With two pairs of wings; turned three-quarters to the l.
[$6\frac{5}{16} \times 5\frac{3}{4}$ in.; 16 × 14·6 cm.]

234. A Cherub.
With four wings; in profile to the r.
[$6\frac{1}{4}$ in. × $6\frac{9}{16}$ in.; 15·9 × 16·7 cm.]

235. A Cherub.
In profile to the l., holding a rosary in his l. hand.
[$6\frac{7}{8} \times 5\frac{9}{16}$ in.; 17·5 × 13·2 cm.]

236. A Cherub.
He has four wings, is turned three-quarters to the l. and plays on a flageolet.
[$8\frac{3}{8} \times 7\frac{1}{4}$ in.; 21·2 × 18·4 cm.]

237. A Cherub.
In addition to wings on his shoulders his legs are continued into wings.
[$8\frac{5}{8} \times 6\frac{1}{2}$ in.; 22 × 16·4 cm.]

238. A Cherub.
He has four wings, looks down towards the l., has his arms folded and holds a rosary in his l. hand.
[$8\frac{7}{8} \times 5\frac{5}{8}$ in.; 22·6 × 14·2 cm.]

239. A Cherub.
He has four wings, is in profile to the r. and looks up.
[7 × $7\frac{1}{4}$ in.; 17·7 × 18·4 cm.]

240. A Cherub.
He has four wings; his head is inclined and turned three-quarters to the l.
[6¾ × 8 in.; 17·4 × 20·4 cm.]

241–253. Series of Christ and the Twelve Apostles.
[Each 3¾ to 3½ × 1⅝ to 1⅞ in.; 8·5 to 8·9 × 4·2 to 4·8 cm.] Pen and brown ink and brown or blue-grey wash.

241. Christ.
He stands full-face, holding the globe in his l. hand.

242. St. Peter.
In profile to the l., holding the keys.

243. St. Andrew.
Full-face, standing behind the cross.

244. St. John.
Full-face, holding the chalice in front of him.

245. St. James the Greater.
Walking to the r., holding the staff in his r. hand.

246. An Apostle.
Standing full-face, without attributes by which to distinguish him.

247. An Apostle.
Standing wrapped in a large cloak and wearing a turban; no attributes.

248. An Apostle.
Standing in profile to the l., wearing a skull cap; no attributes. Numbered top l. "2."

249. St. Bartholomew.
Standing in profile to the l., holding the knife in his l. hand.

250. An Apostle.
His head turned in profile to the r.; wearing a large cloak; no attributes.

251. St. Matthew?
He has a book suspended from his waist.

252. St. Simon.
In profile to the r., the saw against his l. shoulder.

253. St. Paul.
Full-face, holding the sword in his r., the book in his l. hand.

254–270. Series of Small Full Length Figures.
[Each 3¾ to 3½ × 1⅝ to 1½ in.; 8·5 to 8·9 × 4·1 to 4·5 cm.] Pen and brown ink and brown or grey-blue wash.

254. A figure seen from behind, wearing turban.

255. A man in profile to l., with a book under his r. arm.

256. A woman, full-face, wrapped in a large cloak.

257. A woman in profile to l., with a book in her l. hand.

258. A man, full-face, wearing a *chaperon* and holding a stick in his l. hand.

259. A woman in profile to the l., both hands raised.

260. A woman in profile to the l., her l. hand raised to her face. Numbered top r. "7."

261. A woman, full-face, her hands joined in attitude of grief.

262. A woman, naked but for a cloak over her shoulder. Numbered top r. "4."

263. A man, naked, seen from the back.

264. A classical warrior, armed with shield and sword.

265. A naked man in profile to the r., holding a sceptre in his l. hand.

266. A naked man standing with a club in his r. hand. Numbered top r. "3."

267. A woman, wearing a long mantle, in profile to the r. Numbered top r. "6."

268. A man in profile to the l., holding a bucket in his r. hand. Numbered top r. "5."

269. A woman in profile to the r., wearing a hood and holding a book.

270. An apostle (St. Thaddeus ?). He stands turned three-quarters to l., holding a staff or club.

There seems to be some confusion between this series and that of the apostles. Those with the old numbering do not seem to form a recognisable series.

271. JACOB AND ESAU.

Jacob on the l., in profile, grasps Esau's hand and offers him a bowl; both are seated on stones.

[$5\frac{7}{8} \times 7\frac{3}{16}$ in.; 14·9 × 18·2 cm.]

272. JUSTICE.

She stands facing to the front and holds up a balance in her l. hand; a dagger is attached to her r. wrist.

[$8\frac{1}{2} \times 5\frac{5}{8}$ in.; 21·7 × 14·2 cm.]

273. AN ITALIAN COURTESAN.

She is fashionably dressed, carries an ostrich feather fan in her r. hand and wears high pattens.

[$7 \times 5\frac{1}{16}$ in.; 17·7 × 12·9 cm.]

Somewhat different in style from most of the drawings in the volume, but like No. 380.

274. GROUP OF FOUR PERSONS AND A CHILD.

All are naked except a woman on the l., who wears a skirt and a turban and shakes the hand of a man on the r. facing her: *verso:* two men walking towards the l., the second carrying a basket.

[$8\frac{3}{16} \times 6\frac{1}{4}$ in.; 20·5 × 15·8 cm.]

275. A WOMAN AND A NAKED MAN.

The woman advances from the l. and points with her r. hand to the ground; the man stands facing to the front.

[$8\frac{1}{16} \times 6$ in.; 20·5 × 15·2 cm.] Pen and brown ink and brown wash and pencil.

276. A GROUP OF FOUR MEN.

They wear costumes of the type found in Lucas van Leyden's engravings; three are conversing together; a fourth, wearing a turban, is behind on the r.: *verso:* a monster with the head, neck and tail of a dragon and the hind legs of an ox.

[$8 \times 6\frac{1}{4}$ in.; 20·3 × 15·9 cm.]

277. A Man and a Child.

The man, who is naked, kneels in profile to the l.; the child stands facing to the front, holding a stick in his l. hand.

[5⅞ × 5¾ in.; 14·9 × 14·6 cm.]

278. A Kneeling Man.

He kneels towards the l., but his head and body are turned away from the spectator; another kneeling figure, sketched in pencil, is on the r.

[5⅞ × 5⅛ in.; 14·9 × 13·3 cm.]

Probably studies for an annunciation to the shepherds.

279. A Seraph.

He is represented in the clouds, flying towards the r.; wings grow from his hips and from the under-sides of his arms.

[8 7/16 × 7½ in.; 21·4 × 19·1 cm.]

280. An Angel.

She is flying towards the l., her r. arm raised above her head.

[9 × 6⅛ in.; 22·9 × 15·5 cm.]

281. Mercury.

He stands, facing to the front, holding the caduceus aloft in his l. hand; he wears the winged hat and a cloak thrown over his shoulders.

[10 1/16 × 6⅞ in.; 25·6 × 16·8 cm.]

282. Hercules.

He stands, facing to the front, his head turned in profile to the r.; he carries the club in his r. hand and the lion's skin over his shoulders.

[7 3/16 × 4⅝ in.; 18·3 × 11·2 cm.]

283. A Woman with a Horn.

She stands, facing to the front, holding a hunter's horn in her r. hand; she is richly dressed and wears a turban with a decoration in front.

[7 7/16 × 5⅞ in.; 19·2 × 14·9 cm.] Numbered bottom r. "23."

In a somewhat different style and on different paper from most of the drawings in the volume.

284. Two Naked Men.

One on the l., facing to the front, wears a lion's skin and appears to be Hercules; the other is in profile to the l.

[8 3/16 × 6 3/16 in.; 20·8 × 15·8 cm.]

285. Hercules.

He faces to the front, wears the lion's skin, and has his hands crossed in front.

[8⅛ × 6 1/16 in.; 21·6 × 15·4 cm.]

286. Mercury.

He faces to the front, standing on an orb surmounted by a cross, and holds the caduceus in his l. hand.

[8 × 4⅛ in.; 19·9 × 12·4 cm.]

287. Mercury.

Almost identical with the preceding except that he wears the winged hat.

[6⅛ × 4 3/16 in.; 15·8 × 10·7 cm.] Pen and brown ink outline, shaded with lead pencil.

288. Caryatid.

In the form of a naked man, facing to the front, with a pillow on his head.

[$7\frac{3}{8} \times 4\frac{3}{16}$ in.; 18·7 × 10·7 cm.]

289. Hercules.

He is standing, in profile to the l., his r. arm raised; he wears the lion's skin over his r. shoulder.

[$6\frac{13}{16} \times 4\frac{5}{8}$ in.; 17·4 × 11·8 cm.] Pen and brown ink, shaded with lead pencil.

290. Seated Woman.

She is seated on a rock, her back to the spectator and both arms raised.

[8 × $6\frac{3}{8}$ in.; 20·4 × 16·3 cm.]

291. Two Figures.

The l. hand one, turned to the front, wears a turban and is wrapped in a large cloak; the r. hand one is a soldier in fantastic costume carrying a spear over his shoulder and advancing to the l.: *verso:* an old man between, on the l., a seated woman and, on the r., a young man kneeling.

[6 × $7\frac{1}{8}$ in.; 15·2 × 18·8 cm.] Numbered top l. "21."

292. Boys seated at a Table.

Four are seated at a round table studying books; a man stands behind: *verso:* a peasant pulling at a tree-stump and a figure like an apostle.

[$5\frac{1}{2} \times 6\frac{3}{8}$ in.; 13·9 × 16·2 cm.]

293. Two Soldiers.

The l. hand one is walking towards the l., carrying a spear over his r. shoulder; the r. hand one faces to the front and carries a spear over his l. shoulder.

[$5\frac{15}{16} \times 7\frac{1}{2}$ in.; 15·1 × 19·1 cm.]

294. A Saint led to Martyrdom.

He is led by a cord tied round his wrists by a figure seen from the back; two figures on the r. follow the saint.

[$5\frac{15}{16} \times 7\frac{1}{2}$ in.; 15·1 × 19 cm.]

295. Two Figures.

A woman seated, seen from the back, is on the l.; she carries a shield and a sword; a man, crowned with a wreath, is seated on the r. facing to the front.

[$5\frac{15}{16} \times 7\frac{1}{2}$ in.; 15·1 × 19·1 cm.]

296. An Old Man Blessing a Young One.

The old man is seated in profile to the r. and places his l. hand on the head of the young man, who kneels before him; two men stand behind.

[$5\frac{15}{16} \times 7\frac{3}{8}$ in.; 15·1 × 18·7 cm.]

297. The Goddess of War.

She stands in profile to the l., her r. hand on a shield, her l. hand holding a fusee; a cannon and other arms behind.

[$6\frac{3}{16} \times 7\frac{1}{16}$ in.; 15·7 × 17·9 cm.]

298. A Monk and a Woman.

He is on the l. and turned in the same direction; she walks to the r. carrying a basket: *verso:* an ornament.

[$5\frac{7}{8} \times 6\frac{15}{16}$ in.; 14·9 × 17·6 cm.]

299. Two Soldiers.

The l. hand one carries a halberd in his l. hand; the r. hand one, in profile to the l., carries a musket over his l. shoulder: *verso*: a man in profile to the r. and a hand.

[$5\frac{1}{16}$ × $6\frac{3}{4}$ in.; 15·1 × 17·2 cm.]

300. A Soldier.

He is in profile to the l., carries a sword, holds a halberd in his r. hand and wears a plumed helmet.

[$6\frac{9}{16}$ × $4\frac{3}{4}$ in.; 16·7 × 11·1 cm.] Pen and brown ink and blue wash.

301. A Soldier.

He is in profile, walking to the l., carrying a pike over his r. shoulder, wearing a plumed hat, scarf and sword.

[$7\frac{3}{8}$ × $5\frac{1}{4}$ in.; 18·9 × 13·9 cm.] Signed bottom r., *arent van Bolten fecit*.

302. A Soldier.

He stands in profile to the l., his l. hand on the hilt of his sword, his pike held at the trail in his r. hand.

[$5\frac{7}{8}$ × $5\frac{5}{16}$ in.; 14·9 × 13·2 cm.]

303. A Naked Man.

He is turned to the front, wears a cloak over his shoulders and holds a small hoop in his l. hand.

[$6\frac{1}{2}$ × 5 in.; 13·6 × 12·7 cm.]

304. A Soldier.

He advances to the l., carrying a musket over his l. shoulder and holding a rest in his r. hand.

[7 × $5\frac{5}{16}$ in.; 17·8 × 13·2 cm.]

305. An Oriental.

He is in profile to the r., wears a turban, short kilt and cloak and leans with his r. hand on a table in front of him.

[$7\frac{9}{16}$ × $5\frac{1}{4}$ in.; 19·1 × 13·4 cm.]

306. Mercury, Venus and Cupid.

Mercury is in profile to the r. facing Venus, who holds an apple in her r. hand; Cupid, with his bow and quiver, is reclining on the ground to the r.

[$7\frac{3}{4}$ × $6\frac{3}{4}$ in.; 18·7 × 17·2 cm.]

307. Hercules, a Woman and a Man.

Hercules, wearing the lion's skin, advances from the l. and points to a naked man who is seated on the ground leaning against a rock; a woman, with a cloak over her shoulders, stands farther back between them.

[$7\frac{1}{4}$ × $7\frac{9}{16}$ in.; 19·5 × 19·2 cm.]

308. Two Orientals.

They are in conversation; the one on the l. is seen full-face; the one to the r. is in profile and in front of the other; to the r. a naked man hunched up on the ground (in outline only).

[$7\frac{1}{8}$ × $7\frac{7}{16}$ in.; 18·9 × 18·9 cm.]

309. A Man and Woman Wrestling.

The man is seen from the back and is on the l.; to the l., in the foreground, a tree-stump.

[$7\frac{3}{16}$ × 8 in.; 18·3 × 20·4 cm.]

310. MERCURY, MARS (?), VENUS AND CUPID.

Mars, seated on a bed, holds Venus on his knees; Mercury hovers above, while Cupid watches from behind a pillow on the r.

[$7\frac{1}{4} \times 5\frac{11}{16}$ in.; 18·4 × 15·7 cm.]

311. MERCURY, VENUS AND CUPID.

Venus is seated on the ground to the l. under a tree, Cupid in front of her to the r.; Mercury advances from behind a rock at the back: *verso*: a fantastic monster; numbered bottom r. "7."

[$8\frac{1}{8} \times 6\frac{1}{16}$ in.; 20·7 × 15·4 cm.]

312. VENUS AND CUPID.

Venus is seated on a tree-stump, apparently weeping; Cupid stands behind her to the r. and holds up an arrow in his l. hand.

[$5\frac{7}{8} \times 6\frac{3}{4}$ in.; 14·8 × 17 cm.]

313. TWO WOMEN.

One, naked, is in profile to the l. and holds a spear; the other, to the r., advances in that direction.

[$6\frac{1}{16} \times 6\frac{3}{16}$ in.; 15·4 × 17·3 cm.] Pen and brown ink and blue wash.

314. AN OLD MAN.

He is in profile to the r., naked except for a cloak over his l. shoulder, and holds a staff in his r. hand.

[$9\frac{1}{2} \times 7\frac{1}{2}$ in.; 24 × 19·1 cm.] Pen and brown ink and blue wash.

315. A SICK MAN ATTENDED BY A PHYSICIAN.

He lies on a couch, his feet to the l.; the physician, who wears a turban, leans over him from behind the couch; behind, a woman and boy.

[$5\frac{7}{8} \times 7\frac{1}{2}$ in.; 14·9 × 19 cm.] Numbered top l. "38."

316. A MAN KNEELING IN FRONT OF A CHILD.

The child lies against a rock on the l.; the man, in profile to the l., kneels in front of him; behind, seated on a rock, a naked woman.

[$5\frac{7}{8} \times 7\frac{1}{8}$ in.; 14·9 × 18·1 cm.] Numbered top l. "9."

317. THREE FIGURES.

A bearded man, in profile to the r., kneels on the l.; a boy, facing him and also kneeling, is struggling with a cloak; another boy on his hands and knees is partly visible.

[$6\frac{3}{8} \times 7\frac{3}{4}$ in.; 16·2 × 19·8 cm.] Pen and brown ink and blue wash.

318. BOYS WRITING.

Three boys, wearing hats, are seated on stools round a table writing; to the r. an old man, wearing spectacles, directs them and two others stand behind.

[$6\frac{9}{16} \times 8\frac{3}{16}$ in.; 16·7 × 20·9 cm.] Pen and brown ink and blue wash.

319. A MAN AND A WOMAN.

The woman, on the l., is in full-face, wears peasant costume and holds a rosary in her r. hand; the man, on the r. in profile to the l., takes hold of her l. hand.

[$6\frac{1}{4} \times 6\frac{7}{8}$ in.; 15·8 × 17·4 cm.] Pen and brown ink and blue wash.

320. Golfers.

A man on the l., in full-face, is addressing the ball with his club; another is in profile to the l. holding his club; a dwarfish figure behind to the r.

[5¾ × 6⅛ in.; 14·9 × 17·6 cm.] Pen and brown ink and grey-blue wash. Numbered top l. "14."

321. Three Men.

They are in conversation; the man in the centre wears a turban; the one on the r. carries a spiked club.

[6¼ × 7¼ in.; 15·9 × 18·4 cm.] Pen and brown ink and blue wash.

322. Two Peasants.

They face each other; the one on the r. holds up an axe in front of his face; the other has one under his r. arm.

[6 1/16 × 7¼ in.; 15·4 × 18·5 cm.] Pen and brown ink and blue wash.

323. Three Figures.

The one on the l. is that of an elegant young gentleman with sword and cloak; he is turned to the front; another on the r. is in profile to the l.

[6 5/16 × 7 1/16 in.; 16 × 18·5 cm.] Pen and brown ink and blue wash.

324. Three Figures.

On the l. is a monk, who stands behind a stout woman seated on a rock; an old man behind another rock on the r.

[6⅜ × 5 11/16 in.; 16·7 × 14·5 cm.]

325. A Woman and Child.

They advance to the l.; the lady is elegantly dressed and is mounted on pattens.

[6½ × 7 1/16 in.; 16·1 × 19·5 cm.] Pen and brown ink and blue wash.

326. Two Pilgrims.

They advance towards the r., wear hoods and cloaks and carry staves.

[7 1/16 × 6 1/16 in.; 18·6 × 15·4 cm.]

327. Bacchus.

He is seated on a barrel and drinks from a goblet of wine which he holds in his l. hand.

[7⅛ × 5 5/16 in.; 18·5 × 13·4 cm.]

328. Peasants marketing their Wares.

Two are seated at a low table on the l. and two stand behind; a barrel and baskets to the r.

[6 1/16 × 7⅞ in.; 16·3 × 20 cm.] Pen and brown ink and grey-blue wash.

329. A Pedlar Robbed by a Child.

A pedlar seated on a tree-stump, his l. arm leaning on a rock in front of him; a child takes something from the purse at his girdle; another man crouching in the background to the r.

[6⅜ × 7⅝ in.; 16·5 × 19·9 cm.]

330. Two Men by the Bedside of Another.

The bed is on the l.; a man to the r. gesticulates to the man in the bed; another man stands behind to the r.

[5 1/16 × 4¾ in.; 13·5 × 12 cm.]

331. A Woman, a Shepherd and a Child.

The woman, who is dressed in a long cloak, stands facing to the r. and holds the l. hand of the shepherd, distinguishable by his crook; a child behind the shepherd is removing something from his purse.

[$6\frac{5}{16} \times 7\frac{3}{4}$ in.; 16·1 × 19·7 cm.]

332. Cupid and Three Women.

The one on the l., who is naked, stands on a phallic emblem; behind her is Cupid, and to the r. two women seated on the ground.

[$5\frac{1}{4} \times 6$ in.; 13·4 × 15·2 cm.]

333. Three Women looking in a Mirror held by Cupid.

A naked woman kneels on the l. and looks in the mirror which is held by Cupid on the r.; two other women kneel behind the first.

[$5\frac{3}{4} \times 5\frac{3}{4}$ in.; 14·5 × 14·6 cm.]

334. Venus and Cupid.

Venus, on the l. in profile, is seated astride a log and raises her arms as if to threaten Cupid, who stands in front of her on the r.

[$7\frac{1}{2} \times 6\frac{1}{8}$ in.; 19 × 15·6 cm.]

335. Venus and Cupid.

Venus is seated on some tree-trunks below some rocks, her l. leg crossed over her r.; Cupid is behind to the r.

[$8\frac{1}{16} \times 6\frac{1}{16}$ in.; 20·4 × 15·4 cm.] Numbered top l. "30."

336. Cupid.

He stands facing the spectator, his head turned to the l., the bow in his r. hand, his l. hand on his hip.

[$7\frac{5}{16} \times 5\frac{9}{16}$ in.; 18·5 × 14·1 cm.]

337. A Group of Naked Men and Women.

A woman on the l. stands facing the spectator and is embraced by a man who stands on the r.; two other women and a man behind on the r.

[$7\frac{1}{8} \times 6\frac{7}{8}$ in.; 18·2 × 17·5 cm.]

338. A Man, an Old Woman and Four Children.

The man, who wears a turban and a large cloak, stands on the l. and offers a child, in front to the l., a fruit; the old woman, who advances from the r., seems to expostulate; a child is squatting on the ground to the r. and another stands between the man and the woman.

[$7\frac{3}{16} \times 6\frac{1}{4}$ in.; 18·2 × 15·8 cm.]

339. An Old Man and a Woman.

The old man, who is naked, reclines on a cloak against a rock on the l.; the woman kneels before him on the r.

[$5\frac{13}{16} \times 8$ in.; 14·7 × 20·3 cm.]

340. Neptune and a Mermaid.

Neptune is seated against a rock on the l., holding his trident in his l. hand; a mermaid in the water on the r. holds up a mirror to him.

[$6\frac{1}{2} \times 8\frac{5}{8}$ in.; 16·6 × 21·8 cm.] Numbered top l. "31."

341. Two Blind Men.

They advance towards the l., the foremost one with his hands outstretched; the second holding on to the first.

[$6\frac{3}{16} \times 5\frac{7}{16}$ in.; 16·6 × 13·9 cm.]

342. A Man and a Sleeping Woman.

She lies on the ground against a rock, her feet towards the r.; the man, who wears a tunic and cloak, bends over her.

[$5\frac{5}{16} \times 7$ in.; 13·5 × 17·7 cm.]

343. Cupid and Psyche (?).

She lies on the ground, her feet towards the l.; Cupid leans over her, holding a lamp in his r. hand.

[$5\frac{9}{16} \times 7\frac{5}{16}$ in.; 13·8 × 18·5 cm.]

344. Mars, Venus and Cupid.

Mars advances from the r. and raises his r. arm to thrash Cupid, whom he holds in front of him; Venus is seated on a rock on the l.

[$5\frac{7}{8} \times 7\frac{3}{8}$ in.; 14·9 × 18·8 cm.] Numbered top l. "23."

345. Venus, Mercury and Cupid.

Venus, who holds a flask, is seated on a rock to the l. beside Mercury, who holds the caduceus in his l. hand; Cupid runs forward to them from the r.

[$5\frac{7}{8} \times 7\frac{1}{2}$ in.; 15 × 19 cm.] Pen and brown ink and blue-grey wash: numbered top l. "15."

346. A Man, a Woman and a Child among the Clouds.

The man and woman are side by side flying towards the l.; a boy, partially hidden by a cloud, is on the l.

[$5\frac{7}{8} \times 7\frac{1}{2}$ in.; 14·9 × 19·1 cm.] Numbered top l. "20."

347. A Man Scourging a Woman.

She is seated on a rock on the l.; he approaches her with a scourge in his r. hand.

[$5\frac{7}{8} \times 7\frac{5}{16}$ in.; 15 × 18·5 cm.] Numbered top l. "16."

348 Two Men and a Child.

One man is seated on a rock on the l.; another, standing behind him, is searching his hair; the child approaches from the r.

[$5\frac{1}{2} \times 7\frac{5}{16}$ in.; 15·1 × 18·5 cm.]

349. The Judgment of Paris.

Paris is seated, in profile to the r., under a clump of trees on the l., and hands the apple to Venus, who stands before him; Juno and Minerva are behind her and Cupid kneels in front.

[$5\frac{7}{8} \times 7\frac{5}{8}$ in.; 15 × 19·3 cm.] Numbered top l. "40."

350. An Elderly Woman at her Toilet.

She is in the centre, in profile to the l., seated; a boy kneels in front of her and cuts her toe-nails while a woman massages her back; another boy behind to the r. reaches for a bottle from the top of a cupboard.

[$5\frac{7}{8} \times 7\frac{1}{2}$ in.; 14·9 × 19 cm.] Numbered top l. "17."

351. A Lady and Gentleman.

They are fashionably dressed and advance towards the l.; the lady is behind and in advance of the gentleman.

[$5\frac{7}{8} \times 4\frac{7}{8}$ in.; 14·9 × 12·3 cm.]

352. A Gentleman followed by a Page.

He advances to the l. wrapped in a cloak; the very small page, with plumed hat and sword, follows him.

[$5\frac{7}{8} \times 6\frac{1}{4}$ in.; 14·9 × 15·9 cm.]

353. Two Peasants.

The one in front, who wears a hood, is in profile to the l.; the further one, with a turban, carries a basket in his r. hand.

[$6\frac{3}{4} \times 5\frac{1}{2}$ in.; 17·1 × 13·9 cm.] Pen and ink outline shaded with lead pencil.

354. Three Travellers.

They advance to the r.; on the l. is a man in a hat and cloak; behind and to the r. a man with a basket, a stick and a pack, and further back and to the r. a small boy with a large pack.

[$5\frac{7}{8} \times 6\frac{1}{4}$ in.; 14·9 × 15·8 cm.]

355. A Woman and a Dwarf carrying a Child.

The woman advances to the l. and carries a basket; the dwarf walks behind her and carries a pack with a small child in it.

[$5\frac{7}{8} \times 7\frac{1}{8}$ in.; 15 × 18·1 cm.]

356. A Man and a Boy.

The man is in profile to the r. and leans on a stick; the boy stands in front and touches one of his hands.

[$5\frac{7}{8} \times 6\frac{1}{8}$ in.; 15 × 15·6 cm.]

357. Two Men and a Boy.

In the centre a man, wearing a hat and wrapped in a cloak, is turned three-quarters to the r.; to the l., behind, a boy wearing a turban; another man behind to the r.

[$5\frac{7}{8} \times 6\frac{1}{4}$ in.; 14·9 × 15·9 cm.]

358. Two Naked Men and Two Naked Women Running.

A woman in profile on the r. is followed by a man; a woman and another man, on the l., are running in the same direction.

[$6\frac{1}{2} \times 8\frac{15}{16}$ in.; 16·5 × 20·1 cm.]

359. An Old Woman.

She is turned three-quarters to the l. and wears a hat, ruff and cloak.

[$5\frac{7}{8} \times 4\frac{7}{8}$ in.; 14·9 × 12·3 cm.]

360. An Old Shepherd.

He advances to the l. holding a crook in his l. hand, a basket in his r. and a pack on his back.

[$5\frac{7}{8} \times 6$ in.; 14·9 × 15·3 cm.]

361. A Man with a Stick.

He is in profile and leaning over to the r. holding a stick in his r. hand and raising his l.

[$5\frac{7}{8} \times 5\frac{3}{16}$ in.; 14·9 × 13·2 cm.] Pen and brown ink and blue-grey wash.

362. An Old Man leaning on a Stick.

He is in profile to the l., wears a hat and leans with both hands on a stick.

[$5\frac{7}{8} \times 5\frac{3}{8}$ in.; 14·9 × 13·6 cm.]

363. A Man.

He stands facing to the l., his arms above his head in an attitude of despair.

[6$\frac{3}{4}$ × 5$\frac{1}{4}$ in.: 16·3 × 13·9 cm.] Pen and brown ink and brown wash and pencil.

364. A Pole.

He stands facing to the l., wearing a fur cap, a long coat with falling sleeves and holding a stick in his r. hand.

[6$\frac{3}{8}$ × 5$\frac{1}{2}$ in.: 16·7 × 13·9 cm.]

365. A Pair of Dwarfs.

They stand turned towards the l., the man in front, with their arms round each other.

[5$\frac{3}{4}$ × 5$\frac{1}{2}$ in.; 15 × 14 cm.] Numbered top l. "27."

Engraved in reverse, together with No. 166 (Stockholm).

366. An Old Woman.

She stands facing to the front, her r. hand held out, her l. holding a stick.

[6$\frac{1}{4}$ × 5$\frac{1}{2}$ in.: 16·5 × 14·2 cm.] Pen and brown ink and brown wash and lead pencil.

367. Two Monsters.

A female on the l. with a fore-arm like a bird's claw attacks a male creature seated facing her; he has the legs of a goat and also arms with bird's claws; trees and rocks behind.

[6$\frac{1}{2}$ × 8$\frac{1}{4}$ in.; 16·5 × 21·9 cm.] Numbered top l. "29."

368. Cupid.

He is walking towards the l., holding a large arrow in his r. hand, the point on the ground.

[5$\frac{1}{16}$ × 4$\frac{13}{16}$ in.; 13·8 × 12·5 cm.]

369. A Cherub.

He is represented in profile to the l., in flight; he has wings growing from his hips as well as from his shoulders.

[5$\frac{1}{2}$ × 4$\frac{13}{16}$ in.; 14·3 × 12·5 cm.]

370. Two Old Dwarfs.

A woman to the l., holds a distaff in her r. hand; a man in front to the r. holds a stick in his l. hand.

[5$\frac{1}{2}$ × 6$\frac{1}{4}$ in.; 15 × 17·5 cm.] Pen and brown ink and blue wash. Numbered top l. "8."

371 A Cupid holding a Horn of Plenty.

He stands turned to the l., holding up the horn of plenty in both hands.

[7$\frac{1}{16}$ × 5$\frac{1}{2}$ in.; 18·3 × 13·9 cm.] Pen and black ink and grey wash; numbered to r. of Cupid's foot "1."

Not by Arent van Bolten; earlier in date, and in style recalling Cornelis Floris. By the same hand as No. 179 above.

372 A Woman and Child.

The woman, who has a large sack on her back, advances to the l., preceded by a naked child.

[5$\frac{3}{4}$ × 6$\frac{3}{4}$ in.; 13·6 × 17·1 cm.]

373. Group of Children.

They stand round a tree-stump; one on the r. is held round the waist by another standing behind him; another on the l. seems to be forcing the first's head down.

[$6\frac{1}{4} \times 7\frac{7}{8}$ in.; 15·8 × 20 cm.]

374. Three Men.

Two on the l. have only loin-cloths and their hands bound behind their backs; the third, on the r., appears to be holding the first two.

[$5\frac{11}{16} \times 6\frac{13}{16}$ in.; 14·5 × 17·4 cm.]

375. An Old Man and a Young One.

The old man, on the l., holds a stick in his r. and a book in his l. hand; the other, on the r. in profile to the l., wears a hat, cloak and sword.

[$6\frac{3}{8} \times 7\frac{15}{16}$ in.; 16·2 × 20·1 cm.]

376. A Soldier and a Wild Man Fighting.

The soldier on the l., armed in the Roman fashion with shield and sword, attacks the wild man, who swings a club above his head.

[$6\frac{9}{16} \times 8\frac{3}{16}$ in.; 16·7 × 20·7 cm.]

377. Two Soldiers.

Both are armed in the Roman fashion with sword and shield; the one on the r. has a plumed helmet, while the one on the l. wears a turban.

[$6\frac{9}{16} \times 7\frac{15}{16}$ in.; 16·7 × 20·1 cm.]

378. Venus and Cupid.

Venus is seated on the l. and holds an arrow in her r. hand, while she puts her l. on Cupid's head; another seated figure on the r., lightly sketched.

[$7\frac{11}{16} \times 10$ in.; 19·5 × 25·3 cm.] Pencil and red chalk.

Resembles No. 2 above in style and technique. There is no reason to doubt Bolten's authorship in either case.

379. A Group of Masqueraders.

The central figure is that of a man wearing a hood, with a bagpipes stuck in his belt; two other men, one holding up a bottle, are to the r., and three behind to the l.

[$8\frac{1}{16} \times 6\frac{1}{8}$ in.; 20·5 × 15·5 cm.] Numbered top l. "22."

380. A Masquerade.

Three figures are seated in front with their backs to the spectator; the most prominent figures beyond are a couple dancing and a man playing the lute.

[$7\frac{7}{8} \times 6\frac{5}{16}$ in.; 20 × 16 cm.]

381. A Female Monster.

She has wings attached to her shoulders and goat's legs and looks down towards the l. at a mirror propped against a stone.

[$6\frac{1}{8} \times 8$ in.; 15·5 × 20·3 cm.] Pen and brown ink and blue wash.

382. A Male and a Female Satyr.

The male satyr lies on the ground, his feet towards the r.; the female stands behind to the r. holding an enormous basket of fruit.

[$9\frac{7}{16} \times 7\frac{5}{16}$ in.; 23·9 × 18·6 cm.] Pen and grey ink and grey wash over red chalk. Numbered bottom r. "13."

Apparently by a different hand from Bolten's.

383. The Meeting of Jacob and Esau.

The two brothers embrace in the foreground; on the r. are a group of men with spears and swords; on the l. two women, sheep and camels.

[$8\frac{1}{16}$ × $6\frac{1}{4}$ in.; 20·4 × 16·4 cm.] Watermark: a crowned shield with a fleur-de-lys and the initials *W.R.* like Briquet 7210: indented for transfer.

Not by Bolten. Probably Dutch, about 1570 or 80, in a style suggesting a follower of Cornelis Teunissen.

384. A Musical Party and Masquerade.

A party of musicians playing lutes, a fiddle and a flute are seated or standing round a table; in the foreground to the l. a man kneeling on the ground casting dice; to the r. a man in a mask with a torch.

[$8\frac{1}{4}$ × $6\frac{5}{16}$ in.; 20·6 × 16·2 cm.]

385. Four Peasants Dancing.

They wear conical fur caps; two to the l. face one another, two to the r. are turned in that direction; in the background to the l. a fiddler and other men.

[$5\frac{1}{16}$ × $7\frac{1}{16}$ in.; 12·9 × 17·9 cm.]

386. Three Men.

The man on the l. is in the costume of about 1540; the one in the centre is muffled in a large cloak; the one on the r. wears a plumed hat and is in profile to the l.

[6 × $7\frac{1}{2}$ in.; 15·3 × 19·4 cm.]

387. A Lady and a Gentleman.

They are fashionably dressed in the costume of about 1600 and walk towards the l.

[$5\frac{3}{4}$ × $7\frac{3}{8}$ in.; 14·6 × 18·7 cm.]

388. Three Men.

The man on the l., seen full-face, has a cap with plumes; the one in the centre walks towards the l.; the one on the r., seen full-face, holds a stick in his raised l. hand.

[6 × $7\frac{9}{16}$ in.; 15·3 × 19·3 cm.]

389. Three Men.

One on the l. has a bâton in his r. hand; one in the centre is seated on a barrel; the man on the r. is in profile to the l.

[$5\frac{3}{4}$ × $7\frac{1}{8}$ in.; 14·5 × 18·1 cm.]

390-401. Series of Christ, the Virgin Mary and the Apostles (incomplete).

390. Christ.

He stands full-face, holding the orb in his r. hand and treading on the serpent.

[$7\frac{11}{16}$ × $5\frac{1}{8}$ in.; 19·8 × 13·1 cm.]

391. St. Peter.

He stands in profile to the r., holding up a key in his l. hand.

[$6\frac{7}{16}$ × $4\frac{3}{4}$ in.; 16·3 × 12 cm.] Pen and brown ink and brown wash on brown paper heightened with white.

Belongs, with No. 398, to a different series.

392. The Virgin Mary.

She stand full-face, both arms extended.

[$6\frac{1}{4}$ × $3\frac{1}{2}$ in.; 15·9 × 9·9 cm.]

393. St. Peter.
He stands, turned slightly to the l., holding a book in his r. and crossed keys in his l. hand; in the background to the l., his crucifixion; in ornamented oval.
[$7\frac{7}{8} \times 4\frac{13}{16}$ in.; 20 × 12·3 cm.]

394. St. Matthew.
He stands, his back turned to the spectator.
[$6\frac{1}{4} \times 4\frac{1}{2}$ in.; 16·4 × 11·4 cm.] Inscribed bottom r. 4. *Mateus* (crossed through) and 3.

395. St. John.
He stands in profile to the r., holding the cup in his l. hand.
[$6\frac{5}{8} \times 5\frac{1}{16}$ in.; 16·8 × 12·9 cm.] Inscribed bottom r. *Johannes* 4.

396. St. Bartholomew.
He stands in profile to the l., holding the knife in his l. hand.
[$6\frac{1}{8} \times 4\frac{5}{8}$ in.; 15·5 × 11·8 cm.] Inscribed bottom r. *bartolomeus* 6: indented for transfer.

397. St. Thomas.
He stands in profile to the r., holding the spear in his l. hand.
[$6\frac{5}{8} \times 4\frac{1}{8}$ in.; 16·8 × 10·4 cm.] Inscribed bottom r. *thomas* 7.

398. St. Paul.
He stands facing to the front, wrapped in a large cloak, his l. hand resting on the sword.
[$6\frac{3}{8} \times 5\frac{3}{4}$ in.; 16·1 × 12 cm.] Pen and brown ink and brown wash on brown paper, heightened with white.
Belongs, with No 391, to a different series.

399. St. Simon.
He stands in profile to the l., holding the saw in his l. hand.
[$6\frac{3}{8} \times 4\frac{1}{4}$ in.; 16·2 × 10·8 cm.] Inscribed bottom r. *Simon* 10.

400. St. James.
He stands, facing to the front, his head turned to the r., leaning on the fuller's club.
[$6\frac{1}{4} \times 4\frac{3}{8}$ in.; 15·8 × 11·1 cm.] Inscribed bottom r. *Jacobus* 11.

401. St. Paul.
He stands facing to the front, his l. hand resting on the sword.
[$6\frac{3}{16} \times 3\frac{7}{8}$ in.; 15·7 × 9·8 cm.] Inscribed bottom r. *paulus* 12.

402. A Man Strangling a Serpent.
He is seated on a cushion on a rock, turned to the r., and holds a small snake in both hands.
[$6\frac{15}{16} \times 5\frac{3}{8}$ in.; 17·6 × 13·6 cm.] Pen and brown ink outline over pencil.

403. St. Mary Magdalene in Penitence.
She stands in front of a rock on the r.; on this are a cross and a book; she is naked except for a cloak over her shoulders.
[$5\frac{7}{8} \times 4\frac{7}{8}$ in.; 14·9 × 12·4 cm.] Pen and brown ink outline over pencil.

404. A Man and Woman Making Love.
She is seated turned to the l.; the man is behind and embraces her.
[$6\frac{1}{8} \times 4\frac{13}{16}$ in.; 15·6 × 12·2 cm.] Pen and brown ink outline over pencil.

405. A Woman and Child and a Man.

The woman, whose back is turned, reclines on the ground, her feet to the r.; the man advances from the r. and kneels beside her.

[5⅞ × 7¼ in.; 14·9 × 18·4 cm.] Pen and brown ink outline over pencil.

406. A Man and Woman Resting.

The man, whose back is turned, lies on the ground, his feet to the l.; the woman lies behind, her back propped against a rock.

[5⅞ × 5⅞ in.; 14·9 × 14·5 cm.] Pen and brown ink outline over pencil.

407. A Scene of Masquerade.

In the centre an old man is lying ill; to the r. kneels a man with clasped hands; behind are, from l. to r., a mask using a broom as a trumpet, a mask with a lute, a mask using a gridiron as a guitar, a mask holding up a bottle; in the foreground to the l., another mask.

[11⅞ × 8¼ in.; 30·2 × 20·7 cm.] Watermark: a crowned shield with a fleur-de-lys and the initials *WR*, like Briquet 7210. Signed bottom r. with monogram *AB*.

The characters seem to be those of the Venetian *Commedia dell'Arte*. The old man dying appears to be *The Magnifico* (later Pantalcone). For the group of musicians in the background, cf. two musicians, playing on a gridiron and a pair of bellows respectively, in J. J. Boissard's *Mascarades*, 1597. The figure playing on the gridiron occurs, practically unchanged, in an engraving by Jan Sadeler after Joos van Winghe.

408–411. Series of Four Drawings illustrating the Story of Amnon and Tamar (2 Samuel, ch. xiii).

[Each 7⅞ × 10⅝ in.; 19·4 × 27 cm.] Pen and brown ink and brown wash on brown paper, heightened with white.

408. Amnon Ravishes Tamar.

Amnon in bed on the r., facing the spectator, seizes Tamar, who stands by the bed to the l.; in the foreground to the l., a table with a meal laid on it and a chair.

409. Amnon sends Tamar from his Chamber.

Amnon lies in bed on the l. and puts his l. hand on Tamar's shoulder; Amnon's servant has hold of her dress and is leading her to a door on the r.

410. Jonathan Comforting Tamar.

Tamar stands on the l. tearing her hair; Jonathan, in a plumed hat and furred cloak, stands to the r.; through a door on the r. another figure is seen.

411. Jonathan's Servants Slaying Amnon at the Feast.

Amnon is seated on a bench at table, his back to the spectator; a man advancing from the l., with drawn sword in his l. hand, seizes him by the shoulder; Jonathan is seated behind the table opposite Amnon, and there are five other persons at table and two serving men; two columns support the roof of the hall in which the banquet takes place.

From the fact that the servant in No. 411 holds his sword in the l. hand, one may conclude that the drawings were intended to be engraved. There is, however, no sign of the outlines having been indented, and I can find no corresponding engravings. In style and technique these drawings very closely resemble Martin de Vos's designs for illustrations. I think, nevertheless, that they are by Arent van Bolten.

412. The Widow and Child meeting the Prophet Elijah.

Under a large clump of trees on the l. the prophet stands holding a staff in his l. hand; the widow stands on the r. facing him, holding a bundle of sticks in her l. hand; between them, further back, the child kneels gathering sticks; behind to the r. are buildings.

[17⅛ × 13⅛ in.; 42·7 × 33·7 cm.] Pen and brown ink and blue wash.

413. The Adoration of the Magi.

The Virgin is seated on the l. and holds the Child out to the eldest king, who kneels before Him, holding His turban in his l. and a chalice in his r. hand; his train is held by a page on the r., behind whom stands Balthasar: the third king, with attendants, camels, etc., is further back in the centre, and St. Joseph stands behind the Virgin on the l.

[$18\frac{9}{16} \times 13\frac{1}{16}$ in.; 47·1 × 35·3 cm.]
Reproduction: Pl. XLIV.

414. An Italian Carnival.

A party of masqueraders, including musicians, a courtesan wearing high pattens, and others, are coming out of a building on the l.; to the r. a man with a bearded mask plays a flageolet and another with spectacles the bagpipes, while further back a man and a woman dance and, in the distance, a play is being acted on a stage.

[$17\frac{3}{8} \times 23\frac{1}{4}$ in.; 44·1 × 58·9 cm.]

In the MS. catalogue of the Sloane Collection, 1845, this is described as "Scene in the Streets of Bologna during the Carnival." This may be the case, but I can find no confirmation of it. The costumes seem rather Venetian; the high pattens, in particular, were apparently characteristic of Venetian courtesans. The play enacted in the background appears to be that represented in No. 407, an old man dying with men dancing round him.

415. An Italian Carnival.

In the centre is a man wearing a mask and beating a sieve with a spoon; behind him, an old man playing the bagpipes, and to the l. a fool who has removed the spigot from a barrel which a soldier carries under his l. arm; in the foreground to the r., a lady and gentleman in masks and two dogs standing on their hind legs, and, further back, a bear being led by a boy.

[$17\frac{1}{2} \times 24\frac{1}{8}$ in.; 44·4 × 61·1 cm.]
Reproduction: Pl. XLIV.

Companion to the preceding drawing.

416. A Peasant Merrymaking.

Eight peasants are seated at a table under an awning spread between trees on the l.; to the r. are two couples dancing, a man playing the bagpipes and one playing the clarionet; in the background, an inn and a haystack.

[$17\frac{1}{2} \times 24\frac{1}{8}$ in.; 44·5 × 61·1 cm.] The outlines indented for transfer.

Probably the engraving described by Wurzbach as by Laurens van Bolten is from this drawing.

417. Apollo and the Muses.

Apollo is seated in the centre playing a fiddle; a Cupid flying down from the r. places a wreath on his head; to the r. six Muses, three in front singing, the other three playing respectively the harp, the flute and the harpsichord; of the six on the l. three behind play on lutes, while the three in front play respectively on a cymbal, a viol-de-gamba and a flageolet.

[$12\frac{1}{8} \times 19\frac{1}{4}$ in.; 30·8 × 48·8 cm.] Pen and brown ink and brown wash, the four Muses on the l. washed with blue.

418. The Last Judgment.

In the centre an angel stands on the ground, while two others hover above to r. and l. blowing trumpets; Christ is seated on the rainbow above these; in the foreground to the l. men and women are rising from their graves and being wafted up to Heaven, while on the r. are the flames of Hell, into which lost souls are being pulled by a devil with an enormous hook.

[$16\frac{9}{16} \times 24\frac{3}{4}$ in.; 42·1 × 63 cm.]

419-424. Series of Musicians and Dancing Peasants.

419. Two Musicians.

They stand side by side leaning against a tree on the r.; the foremost one plays the bagpipes, the other the drum; a cottage in the background to the l.

[14$\frac{5}{16}$ × 12$\frac{1}{16}$ in.; 36·3 × 32·8 cm.] Drawn with the brush in blue and brown on blue paper, heightened with white.

420. A Man and a Woman Dancing.

They advance to the l., the man a little in front of the woman; he wears a flat cap with a feather, slashed sleeves and hose and carries gloves in his r. hand; behind, to the l., peasants at a table, and to the r. a church.

[4$\frac{1}{8}$ × 12$\frac{3}{4}$ in.; 37·8 × 32·7 cm.] Drawn with the brush in brown and blue on blue paper, heightened with white.

421. Two Musicians.

They stand side by side under a tree to the r., facing to the l.; the one on the l. plays the bagpipes; the one on the r. carries a small drum slung from his neck and plays a flageolet; peasants with a flask in the background to the l.

[15$\frac{1}{4}$ × 12$\frac{5}{8}$ in.; 38·7 × 32 cm.] Drawn with the brush in brown and blue on blue paper, heightened with white.

422. A Peasant and a Woman Dancing.

They face to the l.; the man appears to be drunk and staggering; the woman turns to him and places her l. hand on his shoulder.

[14$\frac{5}{16}$ × 13 in.; 36·7 × 33 cm.] Drawn with the brush in brown and blue on blue paper heightened with white.
Reproduction: Pl. XLIII.

423. A Peasant and a Woman Dancing.

They face each other, the man holding the woman's raised r. hand with his l.; he is on the r. and wears a cutlass at his waist; a cottage behind to the l.

[14$\frac{1}{4}$ × 12$\frac{5}{8}$ in.; 36·2 × 32·7 cm.] Drawn with the brush in blue and brown on blue paper heightened with white and with washes of blue and green.

424. A Peasant and a Woman Dancing.

They face each other, the woman on the l., the man on the r., and dance with hands on hips; a cottage in the background.

[13$\frac{3}{4}$ × 12$\frac{1}{4}$ in.; 34 × 30·7 cm.] Drawn with the brush in blue and brown on blue paper heightened with white.

The series is reminiscent, but in no sense a copy, of that by Hans Sebald Beham. The MS. catalogue of the Sloane Collection, 1845, states that the series is not by Arent van Bolten. It certainly differs in technique from the other drawings in the book, but the style seems to be similar, and I see no reason for assuming that they are not his. They are reminiscent of the peasant subjects by Karel van Mander the Elder.

BRIL, Paulus (b. 1554; d. 1626). Painter: b. at Antwerp and pupil there of Daniel Wortelmans, a painter of harpsichords; went in 1574 to Rome, where he presumably assisted his brother Matthys in frescoes in the Vatican; lived in Rome until his death.

A large number of signed and dated drawings by Paul Bril are to be found in all large collections. The style of these is absolutely uniform and differs markedly from that of a number of drawings of the same type which it has been customary to attribute to him.

Lit.: Anton Mayer, *Matthäus und Paul Bril*, Leipzig, 1910; Rudolf Baer, *Paul Bril, Studien zur Entwicklungsgeschichte der Landschaftsmalerei um* 1600 (Dissertation), Munich, 1930.

A drawing formerly attributed to Paulus Bril (*View of the Temple of the Sibyl at Tivoli*) has been placed under Gillis van Valckenborch, No. 1.

1. Jonah Thrown to the Whale.

The ship, of which the foremast has broken, is on the l.; the whale approaches it from the r. in a threatening manner; cliffs surmounted by a tower are on the r.

[$8\frac{5}{16}$ × 14 in.; 22·7 × 35·6 cm.] Pen and brown ink, washed with brown and blue.
Collection: Sloane.
5214–233.
Reproduction: Pl. XLV.
Lit.: Baer, *op. cit.*, p. 31.

Formerly with unmounted drawings by Antonio Tempesta. The drawing corresponds almost exactly with the fresco by Paul Bril in the Scala Santa at Rome (ill. A. Mayer, *op. cit.*, Tafel XVI*b*), dating from about 1589, and is presumably the original design for that.

2. A Wood.

A large tree, of which one of the main branches has been broken off and the roots of which are partly exposed, is on the l.; in the distance to the r. a path through the wood and a figure.

[9 × $6\frac{7}{16}$ in.; 22·8 × 16·4 cm.] Pen and brown ink over black chalk, with washes of grey: signed with initials and dated 1599 in bottom l. corner; no watermark.
Collections: J. Richardson, senr., J. Barnard.
Bequeathed by the Rev. C. M. Cracherode, 1799.
Gg. 2—224.
Reproduction: A. Mayer, *op. cit.*, Tafel XLIX*b*.

On the *verso* is a sketch in pen and ink of a round mirror, with the inscription *Dit is een spieghelrey In peper* . . . (last word illegible). Underneath this is a drawing of a reed pipe with the inscription in Paul Bril's hand, *dit dint voor een kermis aen M Danel de voos.*

3. A Tree.

A large oak tree with roots exposed.

[Imp., $16\frac{11}{16}$ × $14\frac{5}{8}$ in.; 42·4 × 37·1 cm.] Pen and brown ink over black chalk: watermark, something in a circle, indistinct.
Collections: C. H. Jennings, Malcolm (Catalogue, Add. 31).
Purchased, 1895.9.15.1373.
Reproduction: Pl. XLV.

As a detail study the drawing would be most uncommon in Bril's work, but it is to be regarded rather as an unfinished drawing than as a study; it is obviously not drawn from nature. It is difficult to date with any certainty, but would appear to be of about 1600.

4. Landscape Composition: Trees at the Edge of a Pool.

The pool extends right across the composition; on the l. the outlying trees of a wood, through which a path runs, overhang this pool; in the distance are fields with cattle grazing.

[$6\frac{3}{16}$ × $8\frac{7}{8}$ in.; 15·7 × 22·5 cm.] Pen and brown ink and brown and grey wash: signed l. hand bottom corner, *Pa. Bril* 1609 *J^a. Romae*: backed, no watermark visible.

Collections : Wells of Redleaf, Robinson, Malcolm (Catalogue, No. 571).
Purchased, 1895 9.15.1029.
Reproduction : Pl. XLV.
Lit. : R. Baer, *op. cit.*, p. 51.

Baer suggests that the *Jn* (for invenit) in the signature implies that it was meant to be engraved.

5. Trees and a Waterfall.

On the l. a group of three trees ; in the distance on the r. a wooded hill, on which is a house and down which leaps a waterfall crossed by a bridge.

[$8\frac{3}{8} \times 5\frac{3}{4}$ in. ; 21·2 × 14·7 cm.] Pen and brown ink and brown wash : no watermark.
Collection : Sheepshanks.
Purchased, 1836.
Sheepshanks, Addenda 5.

Though similar in composition to No. 2 of 1599, the style of the drawing points to a later date, about 1610 : inscribed on the back in a hand which is contemporary but not Bril's, *paulus bruel* (?) *In Ventoer*.

ATTRIBUTED TO PAULUS BRIL.

6. Wooded Landscape with the Rest on the Flight into Egypt.

At the l. is a stream falling into pools ; parallel to it, nearer to the centre, is a road running through a forest ; to the r. the view of a lake with a villa on a promontory in the distance ; the Holy Family are resting on a bank in the foreground.

[$8\frac{11}{16} \times 12\frac{3}{8}$ in. ; 22 × 31·4 cm.] Pen and black ink and grey wash : backed, watermark not decipherable.
Collection : Sloane.
5236—41.

The actual handling is not that of Paul Bril's signed drawings, but it is probably a copy from a genuine work. Attributed in the inventory of 1837 to A. Bloemart, who might conceivably be the copyist.

7. View of the Forum of Trajan at Rome.

On the l. is Trajan's column ; to the r., beyond some houses, the dome of S. Maria di Loreto.

[$7\frac{11}{16} \times 10\frac{15}{16}$ in. ; 19·5 × 27·7 cm.] Pen and brown ink and brown and blue wash : inscribed at the bottom to the l. *Roma* 20 *Juli* 1603 in a contemporary hand ; further to the l. in a later hand, *P. Brill.*
Collections : Richardson, Barnard (according to the MS. catalogue of 1850).
Bequeathed by the Rev. C. M. Cracherode, 1799.
Gg. 2—225.
Reproductions : A. Mayer, *op. cit.*, Tafel L*a* (*a*) ; Hermann Egger, *Römische Veduten*, Band II, Vienna, 1931, Tafel 46.
Lit. : Baer, *op. cit.*, p. 96.

The drawing, accepted by Mayer and Baer as Paul Bril's, is regarded by Egger as a copy of a lost original. In support of this he adduces the existence of another copy in the Albertina (II Garnitur, No. 31).

8. View of the Island on the Tiber.

The view is taken from a point just opposite the Ponte Rotto, a portion of which is seen on the l. ; the island, the two bridges and the bank in the distance.

[$4\frac{1}{4} \times 7\frac{3}{16}$ in. ; 10·8 × 18·3 cm.] Pen and brown ink and washes of brown and reddish brown : no watermark.
Collection : From an album of miscellaneous drawings sold in Sotheby's Sale, July 8th, 1853, lot 292.
Purchased, 1853.8.13 42.

The handling shows no particular resemblance to that of Paul Bril.

9. View of an Imaginary City.

The city is seen from above; it is situated on a river or arm of the sea, spanned by a bridge with a tower at either end; to the l. are a round temple and a column.

[$6\frac{1}{8} \times 10\frac{9}{16}$ in.; 15·5 × 26·8 cm.] Pen and brown ink and brown and blue wash: watermark, a Gothic *P* surmounted by a quatrefoil.
Collection: Sloane.
5214—80.

No attribution in the inventory of 1837; P. Bril in MS. catalogue of the Sloane Collection, 1845. The resemblance to Philip Galle's engraving, after M. Heemskerck, of Jonah seated under the gourd, looking at the city of Nineveh, and the fact that the tree on the l. seems to be bearing gourds, make it almost certain that the drawing was intended as a landscape for a representation of the same subject. The handling is not that of Paul Bril in his signed drawings, and there seems no particular reason for connecting it with him. The type of phantasy rather suggests Hendrick van Cleef, but again the drawing is not like his. The watermark is not Italian.

10. A Ruined Tower on a Rock.

The rock with its ruined tower is in the foreground to the l.; beyond to the r. is a bay on which are ships and which has buildings on its further shore.

[$5\frac{3}{4} \times 9\frac{7}{16}$ in.; 14·7 × 24 cm.] Pen and brown ink and grey wash: watermark, a pair of scales in a circle surmounted by a star (?). The drawing must have been considerably cut.
Collection: Sloane.
5236—65.
Reproduction: A. Mayer, *op. cit.*, Tafel XLIX*b* (*c*).

The attribution to Paul Bril goes back at least as far as the inventory of 1837. The drawing is accepted by Mayer and dated by him about 1606, but its style is certainly not Bril's, and it is either a copy or the work of an independent artist. A drawing obviously by the same hand was sold in De Vries' Sale, Amsterdam, December 9–10th, 1930, lot 58.

11. Landscape Composition with a Sportsman.

On the l. is a mound with trees, past which to the r. runs a path on which are the sportsman and a dog; in the distance to the r. are two natural rock arches with a tree-surmounted rock beyond.

[$6\frac{9}{16} \times 11\frac{1}{8}$ in.; 16·6 × 28·3 cm.] Pen and brown ink: dated in l. bottom corner 1612.
Collection: Sloane.
5236–62.
Reproduction: A. Mayer, *op. cit.*, Tafel XLVIII*b*.

Given in the inventory of 1837 to Matthys Bril, but accepted by Mayer and Baer (*op. cit.*, pp. 54 and 97) as the work of Paul. Benesch (Albertina Catalogue, No. 255) regards it as the work of an anonymous artist, influenced by Coninxloo, Jacques Savery, Stevens and the Brils, who drew the two landscapes (Nos. 255 and 256) in the Albertina. Without being quite convinced that the Albertina and British Museum drawings are by the same hand, I certainly think the latter is not the work of Paul Bril. The manner of drawing is quite different from that of the recognised drawings of Bril's earlier or later period. It is, however, obviously strongly influenced by him and may be classed as of his school.

12. Fantastic Landscape.

In the foreground on the l. a path crosses a chasm on a wooden foot-bridge and passes through an archway in the rock beyond; the rock is crowned with trees; the ground slopes down to a valley on the r.; through this runs a river on the banks of which are buildings, including a round tower.

[8⅜ × 11¼ in.; 21·2 × 28·6 cm.] Pen and brown ink: watermark, a bunch of grapes.
Collection: Sloane.
5236—63.
Reproduction: Pl. XLVI.

Attributed to Paul Bril in the inventory of 1837; later given, I believe on the authority of Dr. Abraham Bredius, to Martin Ryckaert, an attribution for checking which I have no data. The drawing shows affinities with Bril, with Momper and with Verhaeght (whose pupil Ryckaert was). Under the circumstances it seems preferable to keep it under the traditional name.

COPIES AFTER PAUL BRIL.

13. View of an Imaginary Harbour.

On the r. in the foreground is a tree; beyond are steep rocks surmounted by a tower and other buildings, rising from a beach on which boats are discharging cargo; in the distance to the l. is a rocky promontory with buildings on it.

[3⅞ × 8⅛ in.; 9·8 × 20·7 cm.] Pen and brown ink outlines, with water-colour washes.
Bequeathed by George Salting, Esq.
1910.2.12.161.

The drawing is a copy of the upper half of the landscape painting by Paul Bril at Vienna, signed and dated 1600 (reproduced Vienna Jahrbuch, XV (1894), Tafel XIX). The drawing was formerly attributed to Joos de Momper, with whose technique it has nothing in common.

14. Landscape with Reapers.

In the centre is an enormous tree, to the r. of which is a field of corn with reapers at work and farm-buildings beyond; to the l. is a cross and a valley with a winding river; in the centre of the foreground is a man carrying a scythe.

[8⅝ × 12½ in.; 21·1 × 31·1 cm.] Pen and brown ink on yellowish paper.
Collection: Sloane.
5236—61.

Attributed in the inventory of 1837 to Matthys Bril, for which there appears to be no particular reason. Not only this drawing, but No. 6, dated 1612, is given to Matthys Bril. It appears to be a copy from Paul Bril.

BROECK, Crispin van den (b. about 1524; d. between 1588 and 1591). Painter and illustrator: b. in Malines; pupil of Frans Floris in Antwerp; master in the Antwerp Guild, 1555; employed by the printer Christopher Plantin to illustrate books from his press.

1. The Adoration of the Shepherds.

The Infant Christ lies in a basket on the l.; to the r. and in front of Him kneels the Virgin, and further still to the r. a shepherd with two others behind; on the l., behind the Child, a woman with a baby and two other figures; ruins in the background and three cherubs singing and playing above.

[16 × 10¼ in.; 40·7 × 26·1 cm.] Pen and brown ink outlines, washed with blue and shaded with pen and blue ink; some white used for corrections: no watermark.
Collections: P. H. Lankrink, P. Crozat (Lugt 474) and (according to the register) W. Y. Ottley.
Purchased, 1861.8.10.45.
Reproduction: Pl. XLVI.

Probably a study for a picture, as the outlines are not indented for transfer.

2. The Expulsion.

Adam and Eve, in the centre, are in flight from the Angel, who comes from the l., brandishing a sword; landscape with animals to the r.

[$10\frac{9}{16} \times 9\frac{9}{16}$ in.; 26·9 × 24·3 cm.] Pen and brown and grey ink and grey wash on paper tinted yellow, heightened with white.
Collections: Reynolds, Payne Knight.
Bequeathed by Richard Payne Knight, Esq., 1824.
Oo. 11—263.

Attributed to Gerard de Lairesse in the inventory of 1837 and catalogued under that name in Vol. III, p. 132, No 2, of Mr. A. M. Hind's catalogue. The attribution to van den Broeck, first made, I believe, by Dr. Elisabeth Valentiner, is certainly correct. The drawing probably formed one of a series of which a drawing of Adam and Eve, formerly in the Fairfax Murray Collection, may be another.

3–5. Three Illustrations of the New Testament.

Presented by Dr. Percy, F.R.S.
1858.4.17.1563, 1564, 1565.

3. The Visitation.

The scene takes place under an open portico with a street in the background; the Virgin is on the r., St. Elizabeth on the l.

[$6\frac{3}{16} \times 4\frac{9}{16}$ in.; 15·8 × 11·5 cm.] Pen and brown ink, washed with grey, the outlines indented for transfer.

4. The Circumcision.

The Infant Christ is on an altar under a canopy in the centre; St. Joseph stands behind and holds Him, while the high-priest is on the r.; the Virgin stands in the foreground on the l. and the woman with the offering of doves kneels on the r.

[$6\frac{5}{8} \times 4\frac{9}{16}$ in.; 16·9 × 11·6 cm.] Pen and brown ink with a little wash, the outlines indented for transfer: signed on the step of the altar with the monogram *CVB* and dated 1570, in reverse.

5. Ecce Homo.

Christ stands on a balcony on the l.; in the foreground to the r. stands a man with his hand on his hip; on the l. is a reclining soldier; other men, one of whom holds up the Cross, and women are behind on the l.

[$6\frac{3}{4} \times 4\frac{9}{16}$ in.; 17·1 × 11·6 cm.] Pen and brown and grey ink with a little wash, the outlines indented for transfer.

No. 5 is engraved in reverse in Arias Montanus, *Humanae Salutis Monumenta*, Antwerp, C. Plantin, 1571, Q3. It is curious that the other two drawings, which appear to belong to the same set, are indented for transfer and one of which has the date 1570, are not used in this work. The Visitation and Circumcision, which figure as illustrations in that work and are also designed by Crispin van den Broeck, are quite different.

6. The Crucifixion.

The Cross, on which is the Saviour, is in the centre, St. John to the l. and the Virgin on the r., while St. Mary Magdalene kneels behind the Cross and clasps its foot.

[$8\frac{5}{8} \times 6$ in.; 22 × 15·3 cm.] Pen and brown ink for the outlines, shaded in blue wash and with the point of the brush, the outlines indented for transfer; the head of the Virgin is on a separate piece of paper inserted.
Collection: Sloane.
5226—82.

No attribution in the inventory of 1837; Martin de Vos in the MS. catalogue of the Sloane Collection of 1845. The attribution to Crispin van den Broeck, made by Dr. G. Delbanco, is obviously right. A corresponding engraving probably exists, but is not in the British Museum.

BRUEGEL, Pieter, I. (b. about 1530; d. 1569). Painter, etcher and draughtsman for the engraver: pupil of Pieter Koecke van Alost; received master in the Antwerp Guild in 1551; visited Italy, probably going by way of France and returning by the Tyrol, 1552–1553; worked in Antwerp on his return for the publisher Hieronymus Cock; married the daughter of Pieter Koecke in 1562 and moved to Brussels; d. there 1569.

Lit.: R. van Bastelaer and G. Hulin de Loo, *Pierre Bruegel l'ancien*, 2 vols., Brussels, 1907; M. J. Friedländer, *Pieter Bruegel*, Berlin [1921]; Karl Tolnai, *Die Zeichnungen Pieter Bruegels*, Munich, 1925; idem, *Beiträge zu Bruegels Zeichnungen*, *Berlin Jahrbuch*, L (1929), 195; Edouard Michel, *Pierre Bruegel*, Paris, 1931.

1. Landscape Composition with a Fortified Town.

An extensive landscape terminated by a range of hills and a stormy sky; the middle distance is occupied by a large walled town, beyond which rises a castle on an eminence; cattle and figures in the foreground to the l.; two trees closing the composition on the r.

[$9\frac{5}{16} \times 13\frac{3}{16}$ in.; 23·6 × 33·5 cm.] Pen and brown ink: signed *p brueghel* and dated 1553 on tablet bottom r. Top corners made up; *no* 407, visible through the backing at the top to the l.; the initials *J. B. R.* and *Genn.* 1628, as well as traces of a watermark, can also be made out.
Purchased, 1909.4.6.1.
Reproductions: Tolnai, 5; Michel, pl. 66.
Lit.: Tolnai, p. 68; Michel, pp. 92 and 131.

Like No. 2 probably intended as a design for an engraving in the style of the series of large landscapes published by Cock. The old numbers 406 and 407 in red chalk on the backs of this and No. 2 show that they were associated probably as early as the 17th century. I can see no reason for the doubts about the authenticity of this drawing expressed by Michel.

2. Landscape Composition with a River.

On the l. is a tall, slender tree, near which are four travellers; others, two mounted, are on the path, which continues downwards to the r., past some cottages; beyond, a river on which are boats, and a wooded mountain surmounted by a castle.

[9 × 13¼ in.; 22·8 × 33·7 cm.] Pen and rather light brown ink: dated bottom l. 1553; watermark, a circle apparently containing a coat-of-arms in which two stars can be made out; inscribed on back top l. in red chalk, *No.* 406; in ink in centre, *E N* 29; along r. margin, *Paese di brughel.*
Bequeathed by Richard Payne Knight, Esq., 1824.
Oo. 9.9.
Reproductions: Tolnai, 6; Michel, pl. 67.
Lit.: Bastelaer, p. 173, No. 17; Michel, pp. 93 and 131.

Regarded by Bastelaer as a copy of a drawing in the Louvre, which he reproduces (Vol. I, facing p. 60). Tolnai, rightly in my opinion, regards the present drawing as the original and the Louvre one as the copy. The watermark in this drawing, though not exactly decipherable, is distinctly Italian in type and may point to the drawing having been made in Italy or on the return journey. Most likely with No. 1 intended as a design for an engraving in the style of the large landscapes published by Cock.

3. "Elck" or "Everyman."

In the centre, in front of a pile of bales and miscellaneous merchandise, Everyman, a bearded old man wearing spectacles, is examining a lamp; in the foreground on the r. he is seen again, holding his lamp, inside a large barrel, and, further back on the l., examining the contents of a basket, and again searching inside a large sack; in the background on the r. he is engaged in a tug-of-war with himself, and he is visible twice again in the distance on the l., where there are an army and tents; a picture of a fool, hanging on a wall behind the man pulling, is inscribed underneath *nÿment en ekent sÿ selvē* and (in reverse) *nemo*.

[$8\frac{1}{4} \times 11\frac{1}{2}$ in.; 20·9 × 29·3 cm.] Pen and brown ink on brown discoloured paper, the outlines indented with a stylus: signed bottom l. corner, *Brueghel* 1558 (partially cut); backed; watermark, a small imperial eagle (rather indistinctly visible). The paper has cracked in various places and there are a few slight restorations.
Collections: S. Woodburn (Sale, June 16th, 1854, lot 1165).
Purchased, 1854.6.28 36.
Reproductions: Bastelaer, Vol. I, facing p. 90; Tolnai, 38; Michel, pl. 80.
Lit.: Bastelaer, Vol. I, p. 89, Vol. II, p. 197, No. 96; Tolnai, p. 62; Michel, pp. 98 and 131.

Finished drawing in reverse for the engraving by Pieter van der Heyden (Bastelaer, 152). The engraving corresponds exactly except that it omits the signature, the date and the inscription *nemo*. Bastelaer gives an explanation of the subject and relates it to the morality play of *Elkerlyc*, which formed the theme of an *Ommeganck* at Antwerp in 1563. It represents Everyman searching unsuccessfully for his own advantage, that is, himself. According to Tolnai, quoting Haberditzl, there is a copy of the drawing in the Corsini Gallery, Rome.

4. Avarice.

Avarice is seated in the centre beside a coffer, into which a creature with the body of a man and the face of a reptile pours money; behind Avarice is a fantastic, ramshackle hut; various half-human creatures, pursuing symbolic occupations, surround the central group.

[$9 \times 11\frac{3}{4}$ in.; 22·8 × 29·8 cm.] Pen and grey-brown ink: signed and dated bottom r. *brŭeghel* 1556; inscribed under the central figure, *auaritia*, and along lower margin, *Eere beleestheyt schaemte noch godlijch vermaen En siet die scrapende gierichhyt niet aen.* This text is in a different ink from the rest of the drawing and is obviously written by a professional scribe; it corresponds to the text on the engraving.
Collections: Baron Denon, C. Fairfax Murray (Sale, January 30th, 1919, lot 87).
Purchased, 1920.2.16.1.
Reproduction: Tolnai, 30.
Lit.: Tolnai, p. 71; Michel, pp. 98 and 131.

Finished drawing for the engraving by Pieter van der Heyden, 1558 (Bastelaer 128), in the series of the Seven Deadly Sins, for which all the drawings are now known.

ATTRIBUTED TO PIETER BRUEGEL I.

5. Farm Buildings and a Pond.

On the l. is a group of four cottages and barns; on the r. a tall cottage and a barn; the two groups of buildings are connected by an embankment; in front of them is a pond; a bank with shrubs is on the r.

[$6\frac{3}{16} \times 11\frac{5}{8}$ in.; 15·7 × 29·5 cm.] Pen and brown ink: inscribed bottom r. corner, 1565/*BREVGHEL*; backed, watermark indistinct.
Collection: Sloane.
5236—60.
Reproduction: Onze Kunst, I (1892), p. 80; Popham, pl. 72.
Lit.: Bastelaer, No. 15; Tolnai, p. 72.

One of a group of drawings connected with the engravings issued by Hieronymus Cock (*Multifariarum Casularum Ruriumque Lineamenta curiose advivum expressa.* 1559 and *Proediorum Villarum et Rusticorum Icones Elengantissimae ad vivum in aere deformatae. Libro Secundo.* 1561). No name, except that of Cock as publisher, is attached to the original issue of either series or to the second edition of both together, published in 1561. In the third edition the title is as follows : *Regiones et Villae Rusticae Ducatus potissimum Brabantiae in Pictorum gratiam artificiose depictae a Cornelio Curtio : a Theodoro Gallaeo excusae et in lucem editae. Antwerpiae MDCI.* Only on a series said to include twenty-six copies from the above and issued by N. J. Visscher at Amsterdam in 1612 is the name of Pieter Bruegel found. It will be seen, therefore, that before the name of Cornelis Cort appeared as the author of the drawings forty years had elapsed, while the first mention of Bruegel is on copies issued by a publisher at Amsterdam eleven years after that. This last evidence is indeed practically worthless, but Theodore Galle's attribution of the series to Cort in 1601 is in a different category. Theodore was the son of Philip Galle, still alive in 1601, and the latter had in all probability been personally acquainted with Hieronymus Cock, with Bruegel and possibly with Cort. In 1601 Cort would be remembered as an engraver after Titian, Muziano and Zuccaro, and there would be no reason for Theodore Galle to attribute to him a series of Flemish landscapes. Cort's European reputation as an engraver might have suggested to an unscrupulous publisher the idea of affixing his name as *engraver* to the re-issue of a series of landscapes ; it would surely not have occurred to him to try to pass off the series as *drawn* by Cornelis Cort, unless he had some definite evidence to support the statement.

The present drawing is not actually engraved in either of the two series referred to, if, as I assume, these are completely reproduced by Bastelaer (none of the editions is in the British Museum). It is, however, so close in style to other drawings, especially to that in the Metropolitan Museum, New York (reproduced Vasari Society; 1st Series, III, 14), which are engraved, that its place in the series cannot be doubted.

The following is a list of the drawings definitely used in the engraved series, which are known to me (all in reverse to the engravings) :—

1. A road with a farmhouse on the l., 13 × 20 cm., for Bastelaer 34, Chatsworth, No. 844A (exhibited Flemish Exhibition, 1927, No. 532A, and illustrated in the Memorial Volume).

2. A road with ducks and farm buildings on the r., 12·5 × 19·5 cm., for Bastelaer 22, Chatsworth, No. 843A (reproduced, Chatsworth Drawings, as Jan Bruegel, No. 646).

   Note.—There are three other pages belonging to the same sketch-book as No. 2 also at Chatsworth :—

   (*a*) View of a town with a church tower seen from across water (No. 843B ; reproduced, Chatsworth Drawings, 646).
   (*b*) The walls of a town with ladies and gentlemen playing musical instruments on the banks of a pond (No. 842A ; Chatsworth Drawings, 60A).
   (*c*) View of houses with peasants throwing sticks at a goose hung on a pole (No. 842B ; Chatsworth Drawings, 60B).

3. Barns with houses on the r. of a road, 13·4 × 20·3 cm., for Bastelaer 37, Berlin, Kupferstichkabinett (No. 719).

4. A village with a barn in the foreground on the l., 9·9 × 30·9 cm., l. hand portion only used for Bastelaer 51 (Vasari Society, 1st Series, III, 14), Metropolitan Museum, New York.

5. A village street, 18·2 × 25·5 cm., for Bastelaer 55, Artaria Collection, Vienna (Schönbrunner-Meder, 1226).

The three drawings at Chatsworth belonging to the same sketch-book as No. 2, and obviously by the same hand, have been little noticed. The style of the figures in (*b*) and (*c*) is very near to that of Hans Bol (cf. the round engravings of the Months by Hans Collaert after him). They should also

be compared with the drawing belonging to Franz Koenigs, signed and dated 1557 (*Old Master Drawings*, I (1927), pl. 62), and the silver point drawing of Antwerp in the present collection (No. 5). What appears to be an authentic signed drawing by Cort (Vasari Society, 1st Series, VI, 18) of an Italian landscape is certainly not by the same hand. In spite, therefore, of Theodore Galle's evidence in favour of Cort, I should be inclined to regard the draughtsman as Hans Bol, unless, as is possible, the drawings for the engravings were the work of various hands. In view, however, of the old attribution to Bruegel of the present drawing and the doubt which surrounds the whole question, I have thought it best to keep the drawing under the traditional name.

COPIES FROM PIETER BRUEGEL I.

6. Landscape Composition with St. Jerome.

The saint kneels under a tall tree on the l., the lion beside him; on a rocky eminence, also to the l., is a large castle; below to the r. a rock-bound inlet of the sea, which widens and extends to the horizon; on a path on the extreme r. is another figure.

[12⅛ × 16⅛ in.; 30·9 × 42 cm.] Pen and brown ink: false signature *BRVEGEL* and date 1566 at bottom to l; backed; watermark, an anchor in a circle, not corresponding to any of the types in Briquet.
Collection: Exhibited at Obach and Co.'s, 168 New Bond Street, December 1908; Heberlé, Cologne (if the drawing is that referred to by Bastelaer, p. 223).
Purchased, 1909.1 9.8.
Reproductions: Vasari Society, V, 18; Tolnai, 84.
Lit.: Michel, pp. 108 and 131.

The drawing corresponds almost exactly (in reverse) with the engraving published by Hieronymus Cock, *S. Hieronymus in Deserto* (Bastelaer 7). It is rightly rejected by Tolnai as a copy on the grounds of its quality and handling. It must, however, be a very faithful reproduction of Bruegel's lost drawing for the engraving. Michel's view, "peut-être original repris," does not appear to me convincing. The drawing shows no sign of having been reworked.

7. The Bee-Keepers.

Three figures, wearing long coats with hoods and basket-work masks: the l. hand one carries a hive under his r. arm; the centre one is walking to the l.; one further to the r. is dealing with a hive; a boy is up a tree to the r.

[7 9/16 × 11⅝ in.; 19·1 × 29·6 cm.] Pen and brown ink: considerably cut, especially at the l. and top; no watermark.
Collection: Sloane.
5236—59.
Reproduction: Onze Kunst, I (1893), p. 192.
Lit.: Bastelaer, p. 199, No. 100; Tolnai, p. 74.

A very careful, almost line-for-line copy of the drawing at Berlin (signed and dated *MDLXV*, Bastelaer 100, Tolnai 50). Only the signature, the date and the inscription *dye den nest Weet dye Weeten / dyen Rost dye Heeten*, which appear in the original, are here omitted (or cut off).

8. The Painter and the Amateur.

The painter, who wears a skull-cap, is turned to the l. and at work on a picture, which is however not seen; the amateur stands behind on the r. and looks over the painter's shoulder at the latter's work.

[10¼ × 8⅛ in.; 26·1 × 20·7 cm.] Pen and brown ink: inscribed bottom l. *P. Breugel fecit.* Top corners cut off.
Collections: J. Richardson, senr., P. Sylvester, Wellesley (Sale, June 25th, 1866, lot 148), Malcolm (Cat. 553).
Purchased, 1895.9.15.1011.
Lit.: Bastelaer, p. 201, No. 104.

Close copy of a drawing in the Albertina (Bastelaer, 104; Tolnai, frontispiece). The style of the hatching is rather more regular and mannered than in the original. This must have been cut down at an early date, for the present copy is probably at least as early as the 17th century.

9. A Fool Trying to Hatch an Empty Egg.

He is seated astride the egg, facing to the l., and holds a glass to his lips with his r. hand; a fool's bauble is seen through a hole in the egg.

[$6\frac{15}{16} \times 7\frac{1}{16}$ in.; 17·6 × 17·9 cm.] Pen and grey-brown ink: dated in centre below, 1569; backed, watermark indistinct.
Purchased, T. 15—69.
Lit.: Bastelaer, p. 200, No. 102.

In the same direction as, and a copy from, the engraving by Hieronymus Wierix in the Twelve Flemish Proverbs (Bastelaer 182). Other drawings corresponding with the engravings, like the hay running after the horse, at Berlin (Bastelaer, drawings, 101), are probably also copies. The present drawing, though near to Bruegel in style, is certainly too feeble and hesitating to be actually his work.

10. A Monk Standing before a Closed Door.

The monk faces to the l.; in the background another monk knocking at a closed door.

[Circular; diameter, $6\frac{3}{8}$ in.; 16·3 cm.] Pen and brown ink: old inscription *Jean swart de Groningue* at bottom.
Collection: S. Woodburn (Sale, June 21st, 1854, lot 1170).
Purchased, 1854.6 28.42.
Lit.: Tolnai, p. 74.

A late copy from the engraving by Hieronymus Wierix in the Twelve Flemish Proverbs (Bastelaer 182, "On mendie en vain à la porte du sourd").

11. A Castle.

The building has a tall central tower with a turret; on the l. is a lofty, slender, round tower and on the r. a tall square tower.

[$5\frac{1}{2} \times 8\frac{3}{4}$ in.; 14 × 22·2 cm.] Pen and brown ink; false signature *BREUGHEL* twice in l. bottom corner, surrounded by black, blue and yello. lines; backed, no watermark visible.
Collection: Sloane.
5236—58.
Reproduction: Pl. XLVI.

Not mentioned by Bastelaer or Tolnai. Possibly by Jacob Savery: compare the drawing formerly in the Fairfax Murray Collection, signed and dated 1603.

12. Dancers at a Village Wedding.

On the l. is a stream bordered by trees; in the middle distance on the r. at a table under a tree, with a cloth hung at her back, the bride is seated; the church and other buildings behind; in the foreground four couples dancing and other groups.

[$9\frac{1}{2} \times 15$ in.; 24·1 × 38 cm.] Pen and brown ink and brown wash over black chalk, the outlines indented for transfer: watermark, three balls surmounted by a housemark, type not in Briquet.
Collections: B. Suermondt (Sale, Frankfort, May 5th, 1879, lot 30).
Purchased, 1880 2.14 25.
Reproduction: Pl. XLVII.
Lit.: Bastelaer, Vol. I, p. 84, note I.

The drawing, as pointed out by Bastelaer, is a compilation; the groups of dancers and other figures, except the three men standing on the extreme r. and the group of seven persons on the l., are taken from the engraving

by P. van der Heyden after Bruegel (Bastelaer 210), with very slight modifications, while the tree and buildings on the r., the stream, the mill and the tower on the distant hill are all copied from the drawing of the Bee-Keepers at Berlin (cf. No. 6). The group on the l. corresponds with a drawing at Budapest (reproduced Schönbrunner-Meder, 1135), but this in its turn is also a copy W. Hollar in his etching (Parthey 597, Bastelaer 212) used this drawing, and the indentation of the outlines was probably made by him.

In a note on the mount Tolnai has suggested that Hans Bol is the draughtsman. The style does not seem to me to warrant this attribution, and Bol, though often influenced by Bruegel, was never, like the author of this drawing, a slavish copyist.

13. Three Blind Pilgrims.

The pilgrims advance towards the r.; the one on the l., who holds his staff in his r. hand, turns his head back; the one in the centre grasps his staff in both hands and holds his head back; the one on the r. leans forward and holds his staff in his l. hand; in the distance on the r. four other pilgrims on a road.

[8 × 10$\frac{7}{16}$ in.; 20·4 × 26·5 cm.] Pen and brown ink and blue wash: inscribed bottom r. *bruegel* 1566: no watermark: inscribed on the back in capitals in an old hand, *P. BRVEGEL* 7.
Bequeathed by George Salting, Esq., 1910.2.12.124.
Reproduction: Vasari Society, VIII, 21.
Lit.: Bastelaer, p. 133; Tolnai, p. 74 ("apokryphe Compositionen").

As suggested by Mr. Dodgson in the note to the Vasari reproduction, the drawing is probably a copy from a lost original. The signature and the date are obviously close imitations. The style and the blue wash are reminiscent of Jan Bruegel the elder, and, though he is not known to have imitated his father, the drawing might be by him or possibly by Vinckeboons.

14. Soldiers in a Landscape.

A large tree is in the centre, to the r. of which are three soldiers; in the distance a landscape with an estuary.

[10$\frac{3}{8}$ × 15$\frac{3}{4}$ in.; 26·2 × 39·9 cm.] Pen and brown ink: inscribed bottom l. *novm* 89 ? bottom r. *Brugell*: watermark, a crown surmounted by a fleur-de-lys, like Briquet 4844.
Collection: Sloane.
5236—53.
Lit.: Tolnai, p. 73.

A copy from the engraving *Milites Requiescentes* (Bastelaer 17), but in the reverse direction. It might therefore be a copy from Bruegel's drawing for the engraving, but in any case the quality is very poor and the pen-work far from Bruegel's.

CALVART, Denis (Dionysius) (b. 1540; d. 1619). Painter: b. in Antwerp; pupil there of Corstiaen van Queborn, 1556; went to Italy and was patronized by the Bolognini of Bologna; pupil there successively of Prospero Fontana and of Lorenzo Sabbatini; with the latter he went to Rome in 1570, but returned to Bologna in 1572; here he opened a school, which was attended by Domenichino, Guido Reni and Francesco Albani, among other famous artists.

Lit.: Simone Bergmans, *Denis Calvart, Antwerpsche Schilder, stichter der Bologneesche school der XVIe eeuw. Onze Kunst*, XLV (1928), p. 202 ff. The same, *Catalogue critique des œuvres du peintre Denis Calvart*, Brussels, 1931.

1. The Marriage Feast at Cana.

Christ is seated in the centre, facing to the r., and blesses a pitcher of water brought to Him by an attendant; other servants and men sampling the wine are to the r.; on the l., in the foreground, is an elderly woman; further back the table at which the bride and the guests are seated; musicians in a gallery, and to the r. the kitchen.

[$10\frac{1}{16} \times 7\frac{5}{16}$ in.; 25·6 × 20·1 cm.] Red chalk with some corrections in Chinese white: signed and dated in ink on the step in the centre, *DIONISIO CALVART* 1591.
Collections: Hoofdman, Leembruggen (Sale, March 5th, 1866, lot 139). Malcolm (Catalogue, 556).
Purchased, 1895.9.15.1014.
Reproduction: Onze Kunst, XLV (1928), facing p. 212.
Lit.: Bergmans, *Catalogue*, No. 86.

According to Mlle. Bergmans no picture connected with this drawing is known.

2. The Judgment of Solomon.

Solomon is seated on a throne slightly to the r.; on the l. stands a soldier, holding up a child by the leg; one mother stands between him and Solomon, while the other kneels in the foreground in the centre; to the r. a group of soldiers mostly armed with halberds, one holding a dog; to the l. two half-length figures and a dwarf.

[9 × 10 in.; 22·9 × 25·5 cm.] Pen and brown ink, heightened with white: signed bottom r. corner, *Dionisio Calvart.*
Collection: Sloane.
5236—114.
Reproduction: Pl. XLVII.
Lit.: Bergmans, *Catalogue*, No. 87.

A finished pen drawing in the style of an engraving. There are passages, such as the dwarf, which recall Stradanus, but it should be compared with the engraving of the Massacre of the Innocents by G. Sadeler after Calvart. It is possible that it is an engraver's copy.

ATTRIBUTED TO DENIS CALVART.

3. St. Margaret.

She escapes towards the l., holding up a small cross in her r. hand and looks back at the dragon behind her.

[$11\frac{1}{8} \times 9\frac{1}{4}$ in.; 28·3 × 23·4 cm.] Pen and brown ink and brown wash, heightened with white, over black chalk: dated bottom l. corner 1589 and inscribed *Dionisio* (cut); backed, no watermark visible.
Collection: Sloane.
5236—113.
Reproduction: Pl. XLVII.
Lit.: Bergmans, *Catalogue*, No. 85.

The connection with Calvart is not obvious, but the old attribution may be right.

CLEEF (CLEVE), Hendrick van (b. about 1525; d. 1589). Landscape painter and draughtsman: pupil of Frans Floris, for whose pictures he is said to have painted landscape backgrounds; visited Italy; master in the Antwerp Guild, 1551. Drawings, generally signed with his name as well as his monogram, and often dated, are in most collections, including the Albertina, Amsterdam and the Louvre.

1. Landscape Composition.

In the centre a group of three connected hills, surmounted by buildings,

rise from the sea; on the r. is a harbour, partly closed by a tongue of land, on which are ruins; to the r., at the base of the harbour, a classical shrine; a galley in the harbour and other ships on the sea.

[$7\frac{5}{16} \times 12\frac{5}{16}$ in.; 20·1 × 31·2 cm.] Pen and brown ink and blue and pink wash: signed in bottom r. corner, *h. cleve* and also with the monogram.
Collection: F. C. Winby.
Purchased, 1928.5.16.2.
Reproduction: Pl. XLVIII.

The group of three hills connected by viaducts occurs, in a very similar form, in No. 32 of the *Ruinarum Varii prospectus Depingebat Henricus a Cleve*, issued by Philip Galle, without date, under the title of *Inventio pictoria Henrici Clivensis*.

2. The Aqua Claudia, near Tor Fiscale.

Recto, three complete arches; *verso*, on the l. a block of masonry, with two pairs of superimposed arched openings.

[$8\frac{5}{16} \times 11\frac{7}{16}$ in.; 21·1 × 29 cm.] Pen and brown ink and brown and green wash: inscribed on the *recto* in pen and ink, in a hand of the 17th or 18th century, *Keerom* (turn over); on the *verso* in an 18th (?) century hand, *H. van Cleef*; watermark, a fleur-de-lys in a circle.
Collections: Rev. Frank Parker, Bishopric of Truro.
Purchased, 1930.4.14.4.

Apparently a leaf of a sketch-book, no doubt dating from the period of van Cleve's visit to Rome before 1551.

CLERCK, Hendrick de (b. 1570; d. 1629). Painter: b. in Brussels; pupil of Martin de Vos, whose style he closely imitated; court painter to the Archduke Albert and the Archduchess Isabella, 1606; d. in Brussels.

1. The Martyrdom of a Saint.

The saint kneels in the foreground, in the centre, while three men, one on either side and one behind, beat him with cudgels; in the background on the l. an emperor on horseback, attended by soldiers.

[$10\frac{11}{16} \times 9\frac{1}{16}$ in.; 27·1 × 23 cm.] Pen and brown ink and washes of water-colour: signed with monogram *HDC* in centre; squared in pencil.
Collections: Rev. Frank Parker, Bishopric of Truro.
Purchased, 1930.4.14.3.

The scene represented may be the martyrdom of St. Sebastian, who after being shot with arrows was finally clubbed to death by order of Diocletian, or that of St. Valentine, who was beaten to death with cudgels under Claudius III. The body of St. Valentine, it may be mentioned, was sent by the Pope, Gregory XV, to Count Louis Egmont in 1623 and deposited in the church of Hamme in Flanders. The present drawing may be a design for an altar-piece in that church.

2. The Elector of Saxony Surrendering to the Emperor Charles V in 1547.

The Emperor, distinguishable by the Order of the Golden Fleece which he wears, and a shield with the Imperial arms, held by a page behind him, stands slightly to the l. of the centre; the Elector kneels to the r., holding his hat in his l. hand and supported by a bearded soldier; around them are soldiers in antique armour; a battle with artillery is in progress in the background to the r. and troops are fording a river to the l.

[Imp., 11 × $20\frac{3}{4}$ in.; 28 × 52·8 cm.] Pen and brown ink and brown wash over black chalk.

Purchased, 1877.5.12.252.
Reproduction: Pl. XLVIII.

The style so closely resembles that of the previous drawing that it may safely be regarded as the work of Hendrick de Clerck and not of Martin de Vos, to whom it was formerly attributed. The subject is explained by a comparison with the engraving by D. V. Coornhert after Martin Heemskerck in the series of the victories of Charles V. De Clerck, as painter to the Archduke Albert, might well have recorded such an incident in the history of his patron's ancestor for a triumphal arch on the occasion of a *joyeuse entrée*.

COCK, Hieronymus (b. about 1510; d. 1570). Painter, engraver and publisher: b. in Antwerp; master in the Guild there as painter, 1545; visited Rome about 1546–8; on his return to Antwerp started business as a publisher of engravings; d. in Antwerp.

Of original designs from Cock's hand little is known, but the word *invenit* after his name on the Procession engraving seems conclusive evidence that he was the draughtsman and that the drawing (No. 19) is actually by him. Many of the etchings of Roman ruins, dated 1550 and 1551, are signed *H. COCK FE*, and they may be from his own drawings or from those of his brother Matthys. Otherwise his name appears only as that of a publisher.

1. Part of the Funeral Procession of Charles V.

A group of fourteen trumpeters advance towards the l., preceded by two drummers; all wear tall hats with bands and to the instruments of the trumpeters are attached flags with the imperial eagle.

[6¼ × 13$\frac{13}{16}$ in.; 15·9 × 34·7 cm.] Pen and brown ink and brown wash: numbered bottom r. corner in an 18th or 19th century hand 369; backed, no watermark visible.
Collections: Leembruggen (Sale, March 5th, 1866, lot 616), Malcolm (Catalogue, No. 559, as Stradanus).
Purchased, 1895.9.15 1017.
Reproduction: Pl. XLVIII.

Apparently the original drawing for the plate numbered 2 of the Funeral Procession of Charles V, 1559, engraved in 32 sheets by Johannes and Lucas à Duetecum, from the design of Hieronymus Cock (*HIERONIMUS COCK. INVE* 1559 on plate 32). It corresponds closely to, and is in the same direction as the engraving, but the freedom of its line and its quality preclude any idea of its being a copy.

COPY FROM HIERONYMUS COCK.

2. View of the Island on the Tiber.

The Ponte Quattro Capi is on the l. and the island to the r.; a bank is in the foreground.

[7$\frac{7}{16}$ × 12$\frac{15}{16}$ in.; 18·9 × 32·8 cm.] Pen and brown ink: inscribed top l. in a contemporary hand, *Pons Fabritius*: backed, no watermark visible.
Collection: Sloane.
5214—91.
Reproduction: H. Egger, *Römische Veduten*, Vol. I, 1911, Tafel 60.

No attribution in the inventory of 1837; Paul Bril in the MS. catalogue of the Sloane Collection, 1845. As pointed out by Egger, it is a close copy of the etching by H. Cock (signed and dated *H. COCK F*, 1550).

CONINXLOO, Gillis van (b. 1544; d. 1607). Landscape painter: probably b. at Antwerp; pupil of Lenaert Kroes (the Master of the Prodigal Son ?) and of Gillis Mostaert; visited France, but returned to Antwerp by 1570; in consequence of religious persecution left Antwerp in 1585 and went first to Zealand and then to Frankenthal; returned to the Netherlands, to Amsterdam, in 1595 and d. there.

Lit.: Eduard Plietzsch, *Die Frankenthaler Maler*, Leipzig, 1910.

ATTRIBUTED TO GILLIS VAN CONINXLOO.

1. Wooded Landscape with a Village.

The composition is closed by trees on either side; to the r. is a wood from which the ground slopes down to a valley, in which is a village with a castle.

[$11\frac{3}{4} \times 15\frac{9}{16}$ in.; 29·8 × 39·6 cm.] Pen and brown and blue wash: watermark, arms of Baden Hochberg, type of Briquet 1073–5, with monogram *HB*.
Purchased, 1859.7.9.2821.
Reproduction: Pl. XLIX.

Attributed to Paul Bril in the register of 1859. The style is near to that of the drawing attributed to Coninxloo at Dresden (reproduced, Dresden Drawings, IV, 15). The German watermark is a small point in favour of Coninxloo during his exile in Frankenthal.

SCHOOL OF GILLIS VAN CONINXLOO.

2. Woodland Landscape.

On the r. is a stream bordered by large trees; in the middle distance on the l. is a château, surrounded by a moat; in the centre of the foreground a stump.

[$7\frac{15}{16} \times 12\frac{11}{16}$ in.; 20·2 × 32·2 cm.] Pen and black ink, washed with water-colours: watermark indistinct.
Collection: Sloane.
5214—135.
Reproduction: Pl. XLIX.

No attribution in the inventory of 1837; Paul Bril in the MS. catalogue of the Sloane Collection, 1845. Though obviously only an inferior imitation or copy, the type of landscape and the composition are those of Coninxloo.

3. A Wood.

The composition is closed by trees on either side; a road in the centre disappears into the interior of the wood; a lake is on the l.

[$7\frac{1}{4} \times 14\frac{5}{8}$ in.; 18·5 × 37·1 cm.] Pen and brown ink and blue and grey wash: the watermark, an object in a circle, is indistinct.
Bequeathed by the Rev. C. M. Cracherode, 1799.
Gg. 2—227.

Attributed to P. Bril in the inventory of 1837, to R. Savery in the MS. catalogue of the Cracherode Collection, 1845. Compare drawings of similar type in the Albertina (Catalogue, 248–250) attributed by Benesch to Coninxloo.

CORNELISZ, Cornelis, of Haarlem (b. 1562; d. 1638). Painter: b. at Haarlem; pupil of Pieter Pietersz, the son of Pieter Aertsen, at Amsterdam; went to France in 1579 and was for a time in Rouen;

then for some years with Gillis Congnet in Antwerp ; from 1583 until his death working in Haarlem, where he was a member of van Mander's Academy.

ATTRIBUTED TO CORNELIS CORNELISZ.

1. Groups of Figures in Conversation.

Sixteen figures in all ; on the l. a man in profile to the l., talking to a man facing the spectator ; in the centre a man wearing a tall cap and a cloak in profile to the l. ; on the r. further back a group of seven figures mostly wearing long garments and hoods.

[7½ × 12¼ in. ; 19 × 31 cm.] Pen and brown ink : inscribed bottom l. corner in an old hand, *Miest. Cornelis*, and on *verso* in black chalk, *M. Cornelis Haerl* (?).
Collection : Sloane.
5236—104.
Reproduction : Pl. XLIX.

By the same hand and belonging to the same series as a drawing at Berlin (No. 767, attributed to N. de Bruyn) and one sold in Hollstein and Puppel's Sale, Berlin, May 4th, 1931, lot 944 (ill. in Sale Catalogue). The attribution on the back of the present drawing is old and probably contemporary and groups of a similar type are not unparalleled in Cornelisz' work, as shown by the engraving of the *Antrum Platonicum* (Bartsch, III. p. 234, No. 39) and the picture of Judah and Thamar at Haarlem, dated 1598. The attribution to de Bruyn, the engraver, made by the authors of the Berlin Catalogue, on the strength of the resemblance to the figures in his engravings, may be correct, but the evidence does not appear to me strong enough to outweigh the old attribution.

CRABETH, Wouter Pietersz, I (d. shortly before May 28th, 1590). Glass-painter of Gouda : signed windows in the church of St. John there, dated 1561 to 1566.

1, 2. Two Illustrations of the Parable of the Good Samaritan.

Pen and brown ink and lighter brown wash, squared for enlargement in black chalk.

Bequeathed by F. W. Smith, Esq., through the National Art-Collections Fund.
1923.1.13.17, 18.
Reproductions : Pl. L.

1. The Samaritan Carrying the Wounded Man on his Horse.

He wears a pseudo-classical costume and a turban and walks towards the l. leading his horse, on which is the wounded man ; two half-length figures are in the middle distance on the l. and farm buildings beyond.

[10⅝ × 15$\frac{13}{16}$ in. ; 27 × 40·2 cm.] Signed *W Crabeth* in bottom r. corner.

2. The Samaritan Paying the Innkeeper.

He is on the extreme r., holding his horse by the bridle, and places a coin in the outstretched hand of the innkeeper, who stands with his back to the spectator and is accompanied by a dog ; to the l. the wounded man is being carried into the inn by a man and a woman.

[10⅝ × 15¾ in. ; 27·1 × 40 cm.]

The two drawings would appear to be designs for glass, though the oblong shape is unusual.

ELST, Hieronymus van der (working 1595 to 1612). Draughtsman: working in Bremen, but presumably of Dutch or Flemish origin. Another drawing by him in the Kupferstichsammlung, Weimar (from the Klinkosch Collection), is dated 1595 and inscribed *Bremen*. His work shows affinities to that of Hans von Aachen and the Netherlandish artists working for Rudolf II.

1. Mars and Venus.

Mars is seated on the l., holding a drawn sword in his r. hand; Venus is seated on his knee, her r. arm round his neck; in the distance to the r. is a figure standing with arms outstretched, seen from the back, and other figures are lying on the ground.

[$5\frac{13}{16} \times 7\frac{3}{8}$ in.; 14·8 × 18·8 cm.] Pen and black ink and blue wash: signed below to the l. *Jheronimus Vander elst. / a°* 1594.
Purchased, 1928.4.17.1.

FLORIS (DE VRIENDT), Cornelis (b. 1514; d. 1575). Sculptor, architect and designer: master at Antwerp, 1539; visited Italy; in Antwerp again, 1547; dean of the Guild, 1549, in which year he took part in the decorations for the entry of Philip II into Antwerp; undertook various important funeral monuments for Denmark and Königsberg, the tabernacle at Léau and the rood screen at Tournai; was architect of the town hall, the hall of the Hanseatic merchants and other buildings in Antwerp.

Lit.: Robert Hedicke, *Cornelis Floris*, Berlin, 1913.

ATTRIBUTED TO CORNELIS FLORIS.

1. Ornamental Panel.

The l. hand side only; on the extreme r. part of an oval containing a figure of Bacchus (?); this oval is in front of a quadrangular frame containing a landscape; to the l. a fantastic chariot propelled behind, by a woman, in front by a satyr; on the extreme l. a caryatid.

[$4\frac{5}{8} \times 9\frac{7}{8}$ in.; 11·8 × 25·1 cm.] Pen and brown ink and grey wash, squared for enlargement in black chalk: watermark, a basilisk, resembling Briquet 2701–2709.
Purchased, 1887.6.13.67.
Reproductions: Pl. L.

The type of decoration is that invented by Cornelis Bos and Cornelis Floris about 1550. The hand of the present drawing does not, however, appear to be that of the ornamental intials in the Antwerp Liggeren, which are the work of Cornelis Floris, 1546–7. It may be that of Cornelis Bos. The only drawings by the latter that have certainly been identified in the library of Christ Church, Oxford (reproduced, Burlington Magazine, XXIX (1916), p. 325), do not afford much basis for comparison. But Bos's series of friezes with chariots, issued by Cock in 1552, shows closer points of resemblance to the present drawing than anything of Floris.

FLORIS (DE VRIENDT), Frans (b. between 1516 and 1520; d. 1570). Painter: brother of Cornelis Floris; pupil of Lambert Lombard in Liège, 1538; master in the Antwerp Guild, 1540; went to Italy about 1542, returning to Antwerp before 1547; engaged on work

for the entry of Charles V into Antwerp in 1549, and for that of Philip II in 1556; became the most prominent Antwerp painter and is said to have had 120 pupils; in 1563 bought land in Antwerp and began to build himself a magnificent house, designed by Cornelis Floris; d. very much in debt, as a result of this building, in Antwerp.

Lit.: Dora Zuntz, *Frans Floris*, Strassburg, 1929.

For drawings formerly attributed to Floris, see below, Anonymous, No. 10. Another, representing Mercury and a woman (1927.4.11.4), previously exhibited at the Flemish Exhibition, 1927, No. 555, has been placed with anonymous Italian drawings of the 17th century.

1. The Rape of Proserpine.

The nymph Cyane kneels in the foreground and clutches at the leg of Proserpine whom Pluto, mounted in his four-horse chariot, holds in his arms.

[11⅛ × 7⅝ in.; 28·2 × 19·5 cm.] Drawn with the brush in blue on cream-coloured paper, heightened with white, the outlines strengthened with the pen: signed lower l. *FF iv*: watermark, a goat with an inscription on a scroll beneath, type of Briquet 2862–2870.
Presented by W. J. M. Hawksworth, Esq.
1922.6.27.1.
Reproduction: Pl. LI.

Compare the series of four engravings, illustrating the story of the Rape of Proserpine, after Floris, dated 1565. Though the corresponding scene is differently treated, the types show a distinct resemblance. The colouring and the technique of the drawing suggest that it was intended as a design for a chiaroscuro woodcut, like the David before Saul or the Bear and Bull Hunts (the first two dated 1555). The signature *FF iv* (*invenit*) implies either that it was to be engraved and the signature reproduced or that the drawing itself was the copy of a pupil. The former seems to be the more likely explanation, in view of the quality and handling of the drawing, which point to Floris himself.

SCHOOL OF FRANS FLORIS.

2. A Frieze with a Battle of Horsemen.

On the l. two horsemen are attacking each other as they pass, the one on the l. with a spear, the one on the r. with a sabre; in the centre a horse has fallen to the ground; to the r. a man with a lance on a rearing horse and a prostrate warrior.

[Imp., 11⅝ × 21,⅝ in.; 28·9 × 54·8 cm.] Pen and brown ink on orange-coloured paper, heightened with white: backed.
Bequeathed by the Rev. C. M. Cracherode, 1799.
Ff. 1—74.
Reproduction: Pl. LI

Attributed in the inventory of 1837 to Domenico Brusasorci, with whose style it can have nothing whatever in common. It is obviously northern and is very near to Frans Floris in style; cf. especially the large chiaroscuro woodcut of the Bull Hunt, 1555. A drawing of the frieze of the Arch of Constantine in the Louvre (No. 20,618), attributed there to Floris, but according to P. Wescher, who was kind enough to send me a photograph of it, not by him, may be by the same hand.

3. Mucius Scaevola.

Porsenna is seated on a throne, raised on three steps, on the l.; Mucius Scaevola stands on the r. and holds his r. hand in the flames on top of an altar; the scene takes place in a tent outside which is a group of warriors; a city in the distance: *verso*, the same subject similarly treated, but reversed.

[9½ × 9⅞ in.; 24 × 25·1 cm.] Pen and brown ink and blue wash: numbered 4 at bottom to l.: the *verso* in black without wash: no watermark.
Collection: Sloane.
5226—67.

The style of the *recto* is very near to Floris's (cf. No. 1). The drawing on the *verso* is apparently by another artist who has made a correction in Mucius Scaevola's leg on the *recto*. Not apparently a design for stained glass, as might at first be supposed.

4. St. Philip Baptising the Eunuch.

Under a tree towards the l. St. Philip stands and lays his r. hand on the head of the Eunuch who kneels before him, one foot in a stream; in the background to the r. is the Eunuch in a chariot drawn by two horses, and this appears again on the l. behind the tree; above, St. Philip carried up to Heaven by an angel; in the distance a fortified city.

[11 5/16 × 16 1/16 in.; 28·7 × 40·8 cm.] Pen and brown ink and brown wash over black chalk: inscribed bottom r. in an 18th century hand, *Francis floris f.*: watermark, a small jug surmounted by two quatrefoils.
Collection: Sloane.
5236—131.
Reproduction: Pl. LI.

The drawing has none of Floris's own peculiarities of handling, but is by a close follower. Near to, but not by, Crispin van den Broeck.

COPY FROM FRANS FLORIS.

5. The Four Evangelists.

St. Luke is seated on the l., astride his symbolical bull; St. John, with his eagle, is in discussion with St. Mark, whose lion is under a table, at which the two saints sit; on the r. St. Matthew, with the angel, writing on a tablet which he holds.

[7½ × 11 in.; 19·1 × 28 cm.] Pen and brown ink and brown wash: stained: inscribed in centre at bottom in old hand, *F. Flor*[*us*].
Collection: Sloane.
5236—132.

The drawing, attributed as early as the middle of the 18th century to Floris, is obviously a copy of poor quality. The composition is reminiscent of the Four Evangelists by P. Aertsen in the Elisabeth-Waisenhaus at Culemborg, but the types seem nearer to those of Floris.

FRANCKEN, Frans, II (b. 1581, d. 1642). Painter: son and pupil of Frans Francken I; master at Antwerp, 1605; dean of the Guild, 1615; d. in Antwerp.

1. A Witch's Sabbath.

On the r. is a fireplace and chimney, from the top of which a witch on a broomstick emerges; in front of the fireplace is a table, on which a woman kneels; to the l. a group of men and women seated on the ground; in the background numerous men, women and devils, including a man dancing in a magic circle; ruins behind.

[8 9/16 × 6 5/16 in.; 21·8 × 16·1 cm.] Pen and brown ink and grey and blue wash.
Bequeathed by the Rev. C. M. Cracherode, 1799.
Gg. 2—223.

No attribution in the inventory of 1837; subsequently given to Pieter Bruegel II. That Frans Francken II is the draughtsman a comparison with the signed drawing in the Albertina (reproduced, Schönbrunner-Meder 855) puts beyond doubt.

GHEYN, Jacob de, II (b. 1565; d. 1629). Engraver, etcher and painter: b. at Antwerp; pupil of his father, Jacob de Gheyn I, a glass-painter, in Utrecht or Amsterdam, then of Hendrick Goltzius in Haarlem (1585); in Amsterdam 1591–94; member of the Guild of St. Luke in the Hague, 1594; in Leyden, 1597–98; received gifts from various corporations in return for his series of engravings of musquetry exercises, 1606–7; sent his son of the same name on a business journey to Sweden, 1620; was with him in London, 1622; living with Constantijn Huygens in Amsterdam, 1627; d. in the Hague.

1. Allegorical Composition.

Under a pavilion, the flaps of which are drawn to each side, is a picture of the Last Judgment; in a niche beneath this is a child blowing bubbles; to the l. stands a peasant, to the r. an emperor; underneath, two decaying corpses lying head to foot; two medallions in the upper corners have representations of the Fall of Man and of the Crucifixion.

[Imp., $18\frac{1}{16} \times 13\frac{3}{4}$ in.; $45{\cdot}9 \times 34{\cdot}9$ cm.] Pen and brown ink and brown wash; the figure of the child is drawn on a piece of paper which has been inserted: signed bottom l. *DG* (monogram) *heyn in.* 1599.
Collections: Robinson, Malcolm (Cat. 573).
Purchased, 1895.9.15.1031.
Reproduction: Pl. LII.

The inscriptions are as follows:—

1. Round the top of the pavilion:—

MORS SCEPTRA LIGONIBVS AEQVAT.

2. In exergue round the medallion of the Fall:—

Primus Adam letho mutavit in arbore vitam,
Et sua serpentis sub juga colla dedit. H. Grotius.

3. In exergue round the medallion of the Crucifixion:—

Alter Adam vita mutavit in arbore lethum,
Et sua serpentis sub juga colla dedit. H. Grotius.

4. On a tablet underneath the picture of the Last Judgment:—

Quaenam erit illa dies, caeli cum Templa Tribúnal
Cum Christus Judex, cum Reus Orbis erit?
Post Mortem Mortis nunquam morientis in aevúm
Ne vivas, vivus nunc age disce mori.
H. Grotius.

5. Above the niche in which the child sits:—

HOMO BULLA.

6. On either side of the niche:—

QUIS / EVADET
OMNES UNA / MANET NOX
ET CALCANDA SEMEL / VIA LETHI

7. On the base of the niche:—

Mors sola fatetur
Euantula sint hominum corpuscula
MEMENTO MORI

8. On three tablets, each containing a quatrain, across the bottom of the drawing (the bottom lines of each quatrain damaged by a crease and in part illegible) :—

Ecce duos Terrae dominum, Terraeq; ministrum
Disparili aequato munere Terra tegit
I nunc, aut suda, aut vanos praesume Triumphos
Quam . . . . . .

Sudando vitae nullus sibi protulit horam.
Omnia vincenti cedere Parca negat.
Ad sua jura vocat non effugienda colonos
. . . . . ad sua jura vocat.

Nec contra communi Forum praescribere cuiquam
Nec proferre diem, lis ubi scripta datum est.
Mors cuncta occidens nunquamq; occidere cessans
Aut nulli aut soli parcere docta sibi est.
H. Grotius.

Orginal drawing for the engraving, Passavant, III, p. 120, No. 67. The inscriptions are in the autograph of Hugo Grotius (1583–1645), obviously something of a youthful prodigy.

2. Landscape.

A precipitous rock in the form of a semi-circle rises in the centre ; a road winds up from the l. corner, crossing a river on a bridge, to a fortress on a rock at the base of the semi-circular formation ; figures are on the road and in a meadow on the r. ; to the r. also is the sea with a galley and distant rocks and islands.

[Imp., $12\frac{3}{16} \times 16\frac{3}{8}$ in. ; 30·9 × 41·6 cm.] Pen and brown ink : signed *DG* (monogram) *heyn. in* 1600. in top l. corner.
Collection : P. H. Lankrink.
Purchased, 1909.4.6.2.
Reproduction : Vasari Society, V, 19.

In its main lines the drawing is a copy from a picture by Joachim Patinir in the Duensing Collection, Boizenburg (illustrated M. J. Friedländer, *Altniederländische Malerei*, IX (1931), Tafel CI). The large rock, the bridge in the foreground and the winding path are unmistakably the same.

3. A Lady on her Death-Bed with a Gentleman standing by.

The body of an elderly woman lies in a bed, the hands crossed on the coverlet ; green curtains surround the bed and at its head to the l. is a table, on which are placed a candle in a gold candlestick and a minute book bound in red ; at the foot of the bed on the r. stands a gentleman, dressed in black, holding his hat to his hip with his l. hand and pointing with his r. to the body.

[$8\frac{3}{16} \times 11\frac{5}{16}$ in. ; 20·8 × 28·7 cm.] Finished miniature painting in colours on vellum : signed on the top of the table, *IDG* (monogram) *heijn. fec.* 1601.
Collection : Thomas Holbein (Sale, Sotheby's, May 8th and 9th, 1865, lot 308).
Purchased, 1865.6.10.1311.
Reproduction : Pl. LII.

A careful pen and ink study of the woman is in the Prenten-Kabinet, Amsterdam (reproduced, Amsterdam Drawings, I, 34). The features of the man resemble those of de Gheyn himself engraved in H. Hondius's *Pictorum aliquot celebrium . . . Effigies* (1610 ?), and it is probable that it is a self-portrait. It is suggested in the Exhibition Catalogue of 1895 (p. 65, No. 330) that the woman is the artist's mother, but I can find no particulars about her death.

4. THREE STUDIES OF A NEGRO.

He is represented on the l., half-length, standing turned three-quarters to the r., holding a parrot on his r. fist; in the centre, in profile to the l., and on the r. full-face, seated writing at a table.

[$7\frac{7}{8} \times 12\frac{5}{8}$ in.; 20·1 × 32 cm.] Pen and brown ink on light cream-coloured paper.
Purchased, 1869.6.12.594.
Reproduction: Pl. LIII.

For the style compare the sheet at Berlin (No. 2456) with nine studies of the head of a young man.

5. A MAN WEARING A CLOAK.

He stand in profile to the r., bare-headed and bare-footed, draped in a heavy cloak.

[10 × $5\frac{11}{16}$ in.; 25·5 × 14·5 cm.] Pen and dark brown ink on cream-coloured paper: inscribed in later hand in bottom r. corner, *D: Gheyn:* no watermark.
Collection: R. Cosway.
Purchased, 1872.10.12.3279.
Reproduction: Pl. LIII.

6. A MAN HOLDING A HORSE BY THE BRIDLE.

The head of the horse is in profile to the l.; the man, seen only to the waist, stands inside a wooden balustrade and holds the bridle with his r. hand, turning away his head.

[$7\frac{3}{4} \times 6\frac{3}{8}$ in.; 19·7 × 16·3 cm.] Pen and dark brown ink over a sketch in black chalk, on light cream-coloured paper: no watermark.
Collection: R. Cosway.
Purchased, 1872.10.12.3280.
Reproduction: Pl. LIII.

On the *verso* a word written in black chalk, probably by de Gheyn, but not legible.

7. THREE MOUNTED TRUMPETERS.

They are riding to the r., blowing their trumpets, to which flags are attached.

[$6\frac{1}{16} \times 7\frac{15}{16}$ in.; 15·4 × 20·2 cm.] Pen and brown ink and grey wash.
Purchased, 1865.1.14.834.

Original drawing for the engraving in the series of cavalry published by C. Visscher, 1640. Other drawings of the same series are in the Albertina (Benesch 393 and 394), in the Louvre (Lugt, *Catalogue*, Nos. 277 and 278), and in the Boymans Museum, Rotterdam.

GOLTZIUS, Hendrick (b. 1558; d. 1617). Engraver, draughtsman and painter: b. at Mühlbrecht near Venloo; pupil of the engraver D. V. Coornhert about 1575, whom he accompanied to Haarlem in 1577; worked at first for the Antwerp engraver and publisher, Philip Galle; began to publish his own engravings in 1582, and had pupils as early as 1584; in Italy, 1590–91, returning by way of Munich; began to paint about 1600 and only engraved occasionally after that date; d. in Haarlem and was buried in the church of St. Bavo. Goltzius was associated with Cornelis Cornelisz and Karel van Mander in the foundation of the Haarlem Academy, to which he probably introduced the work of Spranger, the most important element in the formation of this mannerist style.

Lit.: O. Hirschmann, *Hendrick Goltzius als Maler*, The Hague, 1916; the same, *Hendrick Goltzius* (Meister der Graphik, Bd. VII), Leipzig, n.d.; the same, *Verzeichnis des graphischen Werks von Hendrick Goltzius*, Leipzig, 1921.

The drawings are arranged, as far as possible, chronologically. The following drawings, formerly attribued to Goltzius, have been distributed as follows:—

The Three Graces (1895.9.15.1018: Malcolm Catalogue, 560). Italian drawings, XVIth cent.; near to Fr. Salviati.

Head of Michelangelo (1895.9.15.1025: Malcolm Catalogue, 567). Italian drawings, XVIth cent.; by B. Passerotti or an imitator.

Bacchus and Ceres, see below, copy from B. Spranger, No. 5.

Mars and Venus and *Woman on Bed*, manner of B. Spranger, Nos. 6 and 7.

Holy Family, see Joachim Wttewael below, No. 2.

1. Three Drawings of a Man's Head. *Verso:* Half-Length of a Young Man.

The man, bearded and wearing a hat and ruff, is represented three times: on the l., nearly in profile to the l.; on the r., turned three-quarters to the l.; and above, in profile to the r. *Verso:* A young man standing, bare-headed, turned three-quarters to the l.

[$5\frac{7}{8} \times 5\frac{3}{16}$ in.; 15 × 13·2 cm.] Metal point on cream-coloured prepared surface on vellum: signed with monogram *H.G.* on *recto* to l. and in the same position on the *verso*; inscribed *huigh*, in the artist's hand on the young man's coat, on the *verso*.
Collections: C. Scarisbrick, Robinson, Malcolm (Cat. 563).
Purchased, 1895.9.15.1021.
Reproductions: Vasari Society, IX, 14, 15 (*recto* and *verso*).

The features closely resemble those in the engraving (or rather print from an engraved oval plate made for decorative purposes), Bartsch 200, Hirschmann 232. This is not named but has the inscription (in reverse), *MODERATA DURANT. AETATIS SVAE* 32. *H. Goltzius fec.* 1580. According to Hirschmann it possibly represents Gysbrecht van Duvenvoorde, but this identification, previously made by Weigel and van Someren, rests merely on the strong family resemblance the features show to those of Jan van Duvenvoorde, whose portrait was engraved by Goltzius (Hirschmann 182). Gysbrecht and Jan were not however brothers, as Hirschmann states, but distant cousins (cf. Simon van Leeuwen, *Batavia illustrata*, The Hague, 1685, p. 1159). According to this authority Gysbrecht died in 1580, aged forty, so that the identification is impossible. Nor can the engraving represent the admiral Jan van Duvenvoorde, as suggested by me in the note to the Vasari Society, for it differ from the named engraving of him by Goltzius, referred to above.

The inscription in a later hand along the top margin, *Hendrick Goltsius ipse fecit* 1580 *oude* 52 *jaar*, cannot be taken seriously. The heads have none of the appearance of self-portraits, nor do they resemble the genuine self-portrait (No. 12).

The young man on the *verso* appears to be holding a pike or standard and recalls the series of standard-bearers (H. 251–255), and more especially the small unidentified engraving (B. 193, H. 236) inscribed *STANT-VASTICH TEN EYNDE. AETAT. XX.* 1579. The name *Huigh* on the jerkin is apparently that of the young man, but he cannot be further identified, as the registers of the Haarlem Guilds are not preserved before 1594. In the r. bottom corner is written in the same hand as on the *recto*: *Huig, vaandrig* (ensign) *der Burgey v. Haarlem*, which is probably merely an intelligent amplification of the name on the doublet.

2. Head of a Boy and Study of Hands.

The head three-quarters to the r. is on the l., the hands on the r.

[$2\frac{3}{4} \times 3\frac{15}{16}$ in.; 6·9 × 10 cm.] Silver point on yellow prepared surface on vellum.
Collections: Leembruggen (Sale, March 26th, 1866, lot 262 ? "Portrait d'un garçon"), Malcolm (Cat., No. 564).
Purchased, 1895.9.15.1022.
Reproduction: Pl. LIV.

The similarity in technique to No. 1 implies that it belongs to about the same date, 1580. It may have formed part of a sketch-book with it. I cannot find that the head was anywhere used. Hands in a similar position occur not infrequently. They most nearly resemble those of a woman on the extreme r. in J. Saenredam's engraving after Goltzius, B. III, p. 244, 77, though the relation of the hands to one another is different.

This and other similar drawings are described in the Malcolm Catalogue as drawn on prepared ass-skin. This may be correct; the material, where visible, is some sort of vellum, but to distinguish the exact sort is obviously impossible.

3. Two Studies of Boys' Heads.

The boy on the l. wears a low collar and looks down to the r.; the boy on the r. wears a ruff and looks down to the l.

[5 × $7\frac{1}{8}$ in.; 12·7 × 18·1 cm.] Black and red chalk on vellum.
Collection: From an album sold at Sotheby's, July 8th, 1853, lot 292.
Purchased, 1853.8.13.46.
Reproduction: Pl. LIV.

The attribution to Goltzius, which dates at least as early as the register of 1853, is probably correct. Like most of the drawings in red and black chalk, it most likely dates from the 90's of the 16th century.

4. Head of a Bearded Man.

He is bare-headed, in profile to the l.; the part of the sleeve visible is slashed.

[$3\frac{1}{16} \times 2\frac{5}{16}$ in.; 7·7 × 5·9 cm.] Black and red chalk.
Collections: H. Belward Ray (Sale, Christie's, 1856, lot 47).
Purchased, 1856.7.12.989.
Reproduction: Pl. LIV.

Probably dates, like the preceding, from the 90's of the 16th century. It is meant to represent someone of the first half of the 16th century, to judge from the costume.

5. "Sine Cerere et Baccho friget Venus."

Venus, almost naked, stands in the centre in front of a tree; above her head are two doves; to the l. stands Bacchus, attended by a small faun; both hold bunches of grapes; to the r. is Ceres holding a sickle in her l. hand and a cornucopia under her r. arm; Cupid lies at full length on the ground in front and blows a fire through a tube.

[Atlas, $24\frac{7}{8} \times 19\frac{1}{2}$ in.; 63·1 × 49·5 cm.] Drawn in pen and brown ink, in the style of an engraving, on vellum: signed bottom r. *H. Goltzius. fecit. A°.* 1593.
Purchased, 1861.6.8.174.
Reproductions: Oud-Holland, XXXIII (1915), facing p. 84; Hirschmann, *Hendrick Goltzius* (Meister der Graphik), Taf. XLVI; Pl. LV.
Lit.: O. Hirschmann in *Oud-Holland*, *loc. cit.*

The drawing is mentioned by van Mander in the Schilderboek (ed. Hymans, II, pp. 192–3): "Il a fait sur parchemin un certain nombre de pièces grandes et petites, entre autres un Bacchus, Cérès et Vénus, composition où l'on voit l'Amour allumant un feu qui se reflète sur les personnages. Je crois que cette œuvre est à Rome." It is also referred to, and at greater length, in the "Grondt der edel vry Schilder-Const" (quoted by Hirschmann, *loc. cit.*).

6. Seated Woman.

She is seated on the base of a column and looks towards the front; in her l. hand she holds what appears to be a torch.

[$10\frac{1}{2} \times 7\frac{3}{8}$ in.; 26·6 × 18·7 cm.] Pen and brown ink on pale blue paper: signed with monogram and dated 1593 in bottom r. corner.
Bequeathed by Richard Payne Knight, Esq., 1824.
Oo. 9—12.
Reproduction: Pl. LVII.

The drawing has some connection with the three engravings of virtues by J. Saenredam after Goltzius, B. III, p. 257, Nos. 116–118, particularly with No. 118, *Patientia*. I cannot explain the action of the hands or what quality the figure is meant to represent. The series, as originally planned, may have been more extensive and this drawing may represent the sketch for another virtue.

7. The Temptation.

Eve, to the l., reclines on a bank at the foot of the Tree of Knowledge, and with her l. hand offers the apple to Adam, who is seated on the same bank, facing to the front; a goat is in the foreground to the l., a cat (copied from that in Dürer's Adam and Eve) in the centre and a dog on the r.; the serpent, with the head of a woman, is coiled round the tree.

[$7\frac{15}{16} \times 5\frac{7}{16}$ in.; 20·1 × 13·8 cm.] Pen and brown ink and brown wash, heightened with white, the two figures coloured: signed with monogram above goat's horns to l.
Collections: Robinson, Malcolm (Cat. 561).
Purchased, 1895.9.15.1019.
Reproduction: Pl. LVIII.
Lit.: O. Hirschmann, *Hendrick Goltzius* (Meister der Graphik), p. 142.

The original drawing (in reverse) used by Saenredam for the engraving, B. III, p. 234, No. 40. The engraving is dated 1597, which gives a *terminus ante quem* for the drawing, most probably of about the same date.

8. Venus, Ceres and Bacchus.

Venus is seated on a bed in the centre between Bacchus on the r. and Ceres, who has her back turned, on the l.; Bacchus holds a wine-glass in his l. hand; a table, on which stand a bottle and a bowl of fruit, is on the r.; the curtains of the bed are held back by two *putti*, and two others on clouds above to the l. support a cluster of grapes; Cupid, also holding a bunch of grapes, is in the foreground to the l.

[Imp., 17 × $12\frac{5}{8}$ in.; 43·1 × 32 cm.] Elaborate painting in grisaille: signed on tablet at bottom to r., *H Goltzius fecit. / A°.* 1599.
Collections: Verstolk van Soelen (Sale, March 22nd, 1847, lot 181), T. H. Hawkins (not sold in his sale April 29th, 1850, but privately to Colnaghi).
Purchased, 1861.8.10.14.
Reproduction: Pl. LVI.

Another version of the subject treated in No. 5. It was engraved by Saenredam, B. III, p. 243, No. 69, with the date 1600, but the present painting is too elaborate to have been intended merely as a design for the engraver. A picture, also in grisaille, at Aix-en-Provence repeats the present drawing in reverse. It is probably a copy from Saenredam's engraving.

9. Head of an Old Man.

In profile to r., bare-headed.

[Corners cut, $6\frac{14}{16} \times 5\frac{1}{2}$ in.; 17 × 13·9 cm.] Pen and dark brown ink; signed l. with monogram and dated 1600 (possibly added later).
Collections: Leembruggen (not in Sale Catalogue of March 26th, 1866), Malcolm (Cat. 565).
Purchased, 1895.9.15.1023.

Belongs to a group of imaginary heads of old men, of which No. 14 is another example.

10. Portrait of an Artist.

He is represented half-length, facing to the r. ; he wears a hat and a wide ruff and holds a tablet on a tablet in front of him with his l., a silver point or etching needle with his r. hand : *verso*, a kneeling camel.

[$5\frac{3}{4} \times 4\frac{1}{16}$ in. ; 14·5 × 10·3 cm.] Silver point on prepared yellow surface on vellum ; the man's doublet tinted : inscribed with monogram top l. corner (perhaps a later addition) ; on *verso* in an old hand in chalk, *hendrick Goldsius.*
Collections : Verstolk van Soelen (Sale, March 22nd, 1847, lot 366 : " Portrait d'un graveur. Dessin d'un grand fini à la mine de plomb "), Leembruggen (Sale, March 26th, 1866, lot 258), Malcolm (Cat. 562).
Purchased, 1895.9.15.1020.
Reproduction : Pl. LVII.

The identification of the person as Jacob Matham, which first appears in the Leembruggen Sale Catalogue, is probably due to a confusion with the preceding lot in the Verstolk van Soelen Sale (No. 365, " Henri Goltzius, Son propre portrait et celui de son gendre Jacques Matham "). There is little resemblance between the subject of the present drawing and Matham, as he appears in Cornelis de Bie's *Het Gulden Cabinet*, 1661, p. 475, or in S. Frisius' engraving. Nor is there any conclusive reason for regarding him as an engraver : the tablet might be a copper-plate and the sharp instrument an etching needle ; they might, however, equally well be a piece of board and a silver point. There is some resemblance to Bartholomeus Spranger in the portrait engraved by J. Muller after Hans von Aachen, 1597 (B. 21), but the likeness is not sufficient to be conclusive. If it represented Spranger, it would date from 1602, when that artist returned to the Netherlands on a visit. In any case the drawing seems to date late in Goltzius's career. On the *verso* is part of the sketch of a kneeling camel, presumably the same animal represented in the large drawing, No. 11. This also connects the drawing with a sheet at Munich (reproduced *Old Master Drawings*, v (1930), pl. 37, 38), on the front and back of which are drawings of kids and the fore part of a camel. This drawing was attributed by Mr. Byam Shaw to de Gheyn, but it would seem to form a portion of a sketch-book with the present. The writing on the Munich drawing is like that of Goltzius in the letter catalogued below (No. 13).

11. A Camel.

The animal is in profile to the r. and has a halter ; there is a landscape background.

[$11\frac{3}{4} \times 16\frac{3}{8}$ in. ; 29·8 × 41·6 cm.] Black and red chalk on cream-coloured paper : signed with monogram *HG* on the animal's back : no watermark : inscribed on *verso* at top to l. *No.* 11515, and at bottom *bo*^{t} 30 *Oct.* 1773.
Purchased, 1875.4.10.557.
Reproduction : Pl. LVI.

Another study, presumably of the same camel, is on the *verso* of No. 10. Van Mander (ed. Hymans, II, p. 182) relates a story of Goltzius's drawing camels and elephants on the walls of his house as a boy, but the present drawing must of course be later. It may have been drawn from an animal brought to Holland or from one seen on the Italian journey.

12. Self-Portrait.

He is bare-headed, turned three-quarters to the r. ; he wears a soft collar and a cloak over the l. shoulder.

[$3\frac{1}{4} \times 2\frac{1}{8}$ in. ; 8·8 × 6·3 cm.] Silver point on prepared greenish tablet : inscribed at top, *ÆTAT.* 47. *A°.* 1605 ; signed with monogram to the l. ; on tablet underneath, *Henricus Goltzius, Johan*[*n*]*i Engel/brecht Amicie* (sic) *ergo D. Dicavit.*
Collection : W. Esdaile.
Purchased, 1854.11.13.230.

Reproductions: O. Hirschmann, *Verzeichnis des graphischen Werks Hendrick Goltzius*, Leipzig, 1921, Frontispiece; Pl. LIV.

Compare the self-portrait in the Albertina (No. 375 of Benesch's Catalogue).

13. Head of a Man and Part of a Letter.

The head, that of an elderly man, is turned three-quarters to the r.; he wears a fur tippet in the style of the first half of the 16th century.

[$3\frac{13}{16} \times 7\frac{3}{16}$ in.; 9·7 × 18·3 cm.] Pen and brown ink: the drawing signed with the monogram and dated *A°* 1606.
Purchased, 1890.4.15.125.
Reproduction: Pl. LV.

The text, obviously part of a letter, reads as follows:—

Nieus en heb ick dit mael niet,
daeromme wille ick hier bij laeten
ende U. Edele sambt alle goede
Vrunden hertelycken groeten ende
den Almochenden in sijnen
genadighen schuts behoeden.
Amen
Bij U. L. vrundt
Heindrick Goltzius.

14. Head of an Old Man.

Bust, the head turned three-quarters to the l., the shirt open at the neck, the head bare; in an opening in the wall, against which the head is shown, is a crucifix.

[Imp., $18\frac{7}{16} \times 14\frac{3}{4}$ in.; 46·9 × 37·5 cm.] Pen and brown ink on vellum: signed top r. with monogram *HG. fecit.* and dated *A°*. 1608.
Collections: Vindé, Paignon Dijonval (Catalogue by Bénard père, 1810, No. 1841), S. Woodburn (Sale, June 21st, 1854, lot 1161).
Purchased, 1854.6.28.35.
Reproduction: Pl. LVIII.

One of a group of drawings of imaginary heads of old men in the costume of the early 16th century (cf. Nos. 4, 9 and 13).

15. A Seated Woman.

She is turned three-quarters to the l. and appears to be playing on the virginals.

[$6\frac{3}{16} \times 4$ in.; 15·8 × 10·2 cm. (a portion cut out top l.)] Pen and brown ink: signed bottom r. corner with monogram and dated 1614.
Presented by Mrs. Robert Low.
1910.2.18.4.
Reproduction: Pl. LVII.

Perhaps intended for a Saint Cecilia; cf. an anonymous engraving after Goltzius representing her.

16. Winged Female Figure.

A three-quarter length figure, apparently seated; she is directed to the l., but her head is turned three-quarters to the r.; her elbow rests on a pedestal.

[$7\frac{3}{16} \times 6\frac{1}{8}$ in.; 18·3 × 15·5 cm.] Pen and very pale brown ink.
Collections: Sir J. Reynolds, P. Sandby, H. Belward Ray (Sale, Christie's, 1856, lot 53).
Purchased, 1856.7.12.997.

The drawing, though not signed and apparently unconnected with any known work by Goltzius, clearly shows his style.

ATTRIBUTED TO HENDRICK GOLTZIUS.

17. Study of the Nude.

The torso of a seated male figure, seen from the back.

[7 × 5$\frac{5}{16}$ in.; 17·9 × 13·5 cm.] Pen and brown ink.
Collection: Sloane.
5236—144.

18. Study of the Nude.

The torso of a standing male figure, seen from the back.

[7 × 5$\frac{3}{16}$ in.; 17·8 × 13·2 cm.] Pen and brown ink.
Collection: Sloane.
5236—145.

The attribution of these two drawings to Goltzius, which goes back at least to the inventory of 1837, appears doubtful. Their poor quality points rather to some young engraver of the school.

19. Head of a Man.

He is turned three-quarters to the l., has a beard and wears a hat turned back in front.

[4$\frac{5}{16}$ × 2$\frac{7}{16}$ in.; 10·6 × 6·2 cm.] Pen and brown ink.
Collection: Sloane.
5224—28.

No attribution in the inventory of 1837; first attributed to Goltzius in the MS. catalogue of the Sloane Collection of 1845. The drawing has a certain *bravura* characteristic of the late 16th century, otherwise it might have been regarded as the work of an Antwerp mannerist of 1530. In any case the attribution to Goltzius must be regarded as extremely doubtful.

20. Head of a Woman.

She is turned three-quarters to the r. and looks up.

[7$\frac{5}{16}$ × 6$\frac{1}{16}$ in.; 18·5 × 15·4 cm.] Red chalk: inscribed in an 18th or early 19th century hand in l. bottom corner, *Goltsius*; backed, no watermark visible.
Collection: From an album bought at Sotheby's Sale, July 8th, 1853, lot 292.
Purchased, 1853.8.13.47.

Probably by a Haarlem mannerist of about 1590, but there is nothing in the drawing particularly characteristic of Goltzius. Cornelis Cornelisz might possibly be the draughtsman.

COPY FROM HENDRICK GOLTZIUS.

21. Half-Length Figure of a Man.

He faces to the front, but his head is turned three-quarters to the r.; he wears a plumed hat and a fur tippet; his l. hand, which holds a glove, rests on a table in front of him.

[12 × 7$\frac{15}{16}$ in.; 30·4 × 20·2 cm.] Pen and black ink for the head, hat and shirt, brown ink for the remainder: inscribed bottom l. *A° HG* (monogram) 1607.
Collection: Malcolm (Cat. 566).
Purchased, 1895.9.15.1024.
Lit.: O. Hirschmann, *Hendrick Goltzius* (Meister der Graphik), p. 141.

The drawing is a copy, almost a facsimile, of the woodcut by Cornelis van Sichem after Goltzius, only van Sichem's signature being left out. It is probably a comparatively modern forgery, possibly made in Italy.

GRIMMER, Jacob (b. about 1525 ; d. 1590). Landscape painter : b. at Antwerp ; pupil of Gabriel Bouwens in 1539, and also, according to van Mander, of Matthys Cock and of Christian van Queeckboorne ; master in the Guild in 1547 ; d. at Antwerp.

For a drawing formerly attributed to Jacob Grimmer, *see* anonymous draw ngs of the later XVIth century, No. 28.

1. Landscape Composition.

To the l. is a group of large trees surrounding a pond ; to the r. is a village street with a man driving a cow ; in the distance on the r. is a hill surmounted by a castle.

[7⅝ × 11½ in. ; 19·3 × 29·3 cm.] Painted in body-colour : signed bottom to l. *JAC. GRIEMAR.*
Collection : J. H. Hawkins (not sold in his sale, April 29th, 1850, but privately to Messrs. Colnaghi, from whom it was purchased).
Purchased, 1861.8.10.43.
Reproduction : Pl. LIX.

HOEFNAGEL, Joris (George) (b. 1542 ; d. 1600). Miniature painter and draughtsman : b. in Antwerp ; had no regular artistic training, but is supposed to have been the pupil of Hans Bol ; travelled in France and Spain, 1561–67 ; in England, 1569 ; left Antwerp after the " Spanish fury " in 1576 and entered the service of Duke Albert V of Bavaria ; visited Italy, 1577 ; returned to Bavaria and remained in the service of its rulers, but at the same time worked for the Archduke Ferdinand of the Tirol ; subsequently entered the service of the Emperor Rudolph II (after 1590), and d. in Vienna.

Lit. : E. Chmelarz, *Georg und Jakob Hoefnagel*, Vienna Jahrbuch, XVII (1896), p. 275 ff.

A drawing formerly attributed to Hoefnagel (Design for a cabinet, 1881.6.11.162) has been transferred to Italian drawings, Gregorio de Ferrari.

ATTRIBUTED TO JORIS HOEFNAGEL.

1. The Capture of Africa (Aphrodisium, Mahadiah) by the Spaniards under Andrea Doria, 1550.

The city, on a promontory extending into the sea to the r., is invested by artillery and troops, who are pouring through a breach in the walls on the landward side, and by galleys from the sea : inscribed at top, *AFRICHA* ; minute inscriptions also refer to the various bodies of troops, *SPAGNOLI, SCHIAVI, GUASTATOR*[*I*], and to the galleys, *TALIANI.*

[10 × 16⅝ in. ; 25·3 × 42·3 cm.] Pen and brown ink and brown wash, with touches of colour.
Collection : Sloane.
5214—74.
Reproduction : Pl. LIX.

No attribution in the inventory of 1837 ; given to J. C. Vermeyen in the MS. catalogue of the Sloane Collection of 1845. This attribution probably rests on the assumption (explicitly made in the printed *Catalogue of Manuscript Maps, Charts and Plans in the British Museum*, Vol. III, London, 1861, p. 410) that the drawing represented an incident in Charles V's conquest of Tunis in 1535, commemorated by Vermeyen in

the well-known series of tapestries. That, however, the superscription *AFRICHA* on the present drawing refers to the town of that name, not to the continent, is obvious on comparison with the views published in Juan Christoval Calvete de Estrella, *De Aphrodisio expugnato Commentarius*, Antwerp, 1551, and in Braun and Hogenberg's *Civitates Orbis Terrarum*, Vol. II, fol. 57. The present drawing does not, however, appear to be the work of an eye-witness; it does not correspond exactly either with Calvete de Estrella's account of the siege or with his (no doubt accurate) view. For example, the gun platform mounted on two galleys is represented in the drawing at the eastern extremity of the town, while in the plan and in the account by Estrella it is placed on the south side, where it was used for outflanking the western defences. Its form in the drawing, as a platform across the bows of two galleys which retain their masts and oars, is a quite impracticable one and in direct opposition to Estrella's circumstantial and credible description.

The drawing is similar in style to the view of the Piazza of St. Mark's at Venice by Hoefnagel (Frankfort, Staedelsches Kunstinstitut; repr., Frankfort Drawings, XV, 7) and is very probably by him. The Frankfort drawing, as the engraving in the *Civitates Orbis Terrarum* which reproduces it tells us, was made in 1578. The possibility of its being the work of one of the other draughtsmen employed for the *Civitates Orbis Terrarum*, whose style would probably closely resemble Hoefnagel's, cannot be excluded.

HONDIUS, Hendrick, the Elder (b. 1573; d. after 1649). Draughtsman and publisher: b. at Duffel in Brabant; pupil in Brussels of a goldsmith, Godefroy van Gelder, and in Antwerp of Jan Wierix and of Jan Vredeman de Vries; in 1597 became a member of the painters' guild at the Hague, in which town he remained for the rest of his life, except for short visits to Cologne, Paris and London.

1. Portrait of Hans Holbein II.

He is represented half-length, turned three-quarters to the l., holding a brush (?) in his l. hand, his r. hand raised; in the background to the l. is a copy of part of one of the Dance of Death woodcuts, Death and the Nun.

[6¼ × 4⅞ in.; 15·9 × 12·3 cm.] Pen and brown ink on blue paper, washed with blue and heightened with white.
Purchased, 1870.10.8.2386.
Reproduction: Pl. LX.

Described in the register of 1870 as a portrait of van Sichem by himself. It is, however, engraved in reverse in H. Hondius's *Pictorum aliquot celebrium praecipue Germaniae inferioris Effigies*, Pars I, The Hague (1610 ?), with the inscription *JOANNES HOLBENUS, BASILENSIS*, and the verses:—

Egregius pictor magno qui gratus Erasmo.
His quantu accrevit laus, Basilea, tua!
Divisus nostro te suscipit orbe Brittannus
Holbene. orbe uno laus tua non capitur.

The engraving is signed *Hh* (monogram). *ex.* It is reasonable to suppose that Hondius made the drawing for the engraver.

2. Elijah Fed by Ravens.

The prophet kneels by the edge of a stream towards the r.; the ravens, carrying loaves, fly down to him from above; to the l. are large trees, and under them three stags.

[11½ × 16⅜ in.; 28·5 × 41·6 cm.] Pen and brown ink and blue wash: signed bottom l. corner, *Hh* (monogram). *fecit*; watermark (indistinct), an imperial eagle with a coat-of-arms on its breast.
Purchased, 1847.3.6.7.
Reproduction: Pl. LIX.

ATTRIBUTED TO HENDRIK HONDIUS I.

3. A Lady and Gentleman in an Avenue in front of a House.

The avenue, which stretches into the distance, is slightly to the l. of the centre; the lady and gentleman stand in the foreground; to the r. in the distance is a square château, surrounded by a moat a river or canal to the r.

[$7\frac{5}{16} \times 11\frac{3}{4}$ in.; 18·6 × 29·9 cm.] Pen and brown ink and blue wash: *verso*, head of a bearded man in profile to the r.; no watermark.
Collection: Sloane.
5214—140.

First attributed to Hondius in the MS. catalogue of the Sloane Collection of 1845. This attribution is rendered at least plausible by the resemblance to the signed drawing, No. 2.

HOREBOUT, L. G. (working about 1600). Draughtsman: possibly a descendant of the well-known Ghent family of illuminators and painters, but obviously working in Germany. A solander of twenty drawings, or rather offsets from drawings coloured by hand, some signed G. J. Horebout or with initials, which are referred to in the index of Dutch and Flemish Artists, have now been transferred to German drawings, as the style is clearly German and a number have inscriptions in German (referred to by Nagler, *Monogrammisten*, III, p. 946, No. 2438).

ISAAKSZ, Pieter Fransz (b. 1569; d. 1625). Painter: b. at Helsingfors, the son of a burgher of Haarlem; pupil of Cornelis Ketel at Amsterdam and of Hans von Aachen at Munich; accompanied the latter to Italy; at Amsterdam, 1593; went to Denmark, probably in 1607, and worked for Christian IV; in Holland again in 1610; returned to Denmark, 1614, but was banished for three years in 1616; pardoned, however, in the following year and returned to Copenhagen; d. at Helsingfors.

ATTRIBUTED TO PIETER ISAAKSZ.

1. Christian IV of Denmark (1577–1648).

He is represented standing whole-length, turned three-quarters to the r., his l. hand on his hip, his r. holding a cane.

[$11\frac{3}{4} \times 15\frac{3}{16}$ in.; 29·8 × 14·8 cm.] Black chalk, the paper spotted with oil-colour.
Bequeathed by the Rev. William Fawkener, 1769.
5213—32.
Reproduction: Pl. LXI.

The attribution to Isaaksz would seem to be that of Dr. Bredius and to rest on the personage being probably Christian IV. Other court painters of the Danish king, like Karel van Mander II, might be considered. The drawing has the appearance of being the working sketch for a picture. Compare the engraving of the king, after Isaaksz, by Jan Müller, dated 1625. The present drawing appears to be of about the same date. The statement in the MS. catalogue of 1845, that the drawing is the study for a portrait of the king at Hampton Court (now attributed to K. van Mander, No. 98), is quite erroneous.

LIEFRINCK, Hans, I (b. 1518 ? ; d. 1573). Engraver and publisher : perhaps b. at Augsburg ; member of the Guild at Antwerp in 1538, dean 1558 ; buried at Antwerp.

1. Portrait of Charles IX of France.

Bust, turned three-quarters to the l., wearing hat with plume and small ruff.

[$9\frac{15}{16} \times 8\frac{5}{16}$ in. ; 25·2 × 21 cm.] Black and red chalk : inscribed top r. *Carolus Gallorum Rex* and bottom l. *Hans Liefrinck Fec:*
Purchased, 1900.7.17.34.
Reproduction : Pl. LX.

L. Dimier (*Histoire de la Peinture de Portrait en France au XVI siècle*, Paris, 1925, Vol. II, p. 334, No. 1354) writes : " Liefrinck n'est pas l'auteur de ce crayon ; une gravure d'ou sans doute on l'aura tiré, aura porté cette signature." The signature appears to me to be genuine. As no other drawings by Liefrinck are known, it is certainly rash to assume that this is *not* by him. Some connection with Liefrinck is assured by the small full-length engraving of Charles IX by A. de Bruyn, published by Liefrinck. The head of this exactly reproduces the drawing in reverse on a smaller scale. If this is the engraving to which M. Dimier refers, why should the copyist have added *Hans Liefrinck Fec:* when the engraving has *H. Liefrinck ex* as well as the well-known monogram of A. de Bruyn ? M. Dimier further refers to the drawing as a copy of his No. 471, a drawing of Charles IX, without a beard, at Petrograd. He appears to have intended to refer to his No. 476, Charles IX at the age of twenty-two, a drawing in the Bibliothèque Nationale (ill. Dimier, Vol. I, pl. 31), from which type the present drawing certainly derives, without being a direct copy of the Paris drawing (cf. for example the feather in the cap). This drawing and the following one are referred to and accepted as Liefrinck's by W. Stechow in his article in Thieme-Becker's Künstlerlexikon.

2. Portrait called " Dux Andegavensis."

Bust, turned three-quarters to the r., wearing hat with plume and small ruff.

[$10\frac{3}{8} \times 8\frac{5}{8}$ in. ; 26·3 × 21·9 cm.] Black and red chalk : inscribed top r. *Dux Andegauensis*, and bottom l. *Hans liefrick/Fec :*
Purchased, 1900.7.17.35.
Reproduction : Kleinmann, Serie IV, Bl. 45 ; Pl. LX.

Companion drawing to the preceding. L. Dimier (*op. cit.*, Vol. II, p. 335, No. 1358) has the same remark to make about the attribution to Liefrinck, with the addition of " mauvais " in reference to the quality of the drawing. He says it represents Charles IX, not Henry III as Duke of Anjou, and is a copy of his No. 472, which turns out to be a portrait of Queen Marguerite of Navarre. His No. 471, to which he may have intended to refer, a portrait of Charles IX at Petrograd, is in the reverse direction. The drawing does in fact seem to represent Charles IX, not Henry III, and to be derived from the type of Dimier's No. 1339, a drawing in the Bibliothèque Nationale, though not an actual copy of this.

MANDER, Karel van, the Elder (b. 1548 ; d. 1606). Painter and writer : b. at Meulebeke near Courtrai ; pupil of Lucas de Heere in Ghent and of Pieter Vlerick in Courtrai up to 1569 ; visited Italy in 1573 and met Bartolomeus Spranger in Rome ; returned to the Netherlands in 1577, working at Vienna with Spranger for a short time on the journey ; moved to Holland in 1583, owing to the troubles in Flanders, and settled at Haarlem, where he remained until 1604, when he moved to Amsterdam. With Goltzius and Cornelis Cornelisz van Mander was the founder of the Haarlem " Academy " about 1583.

Lit.: Elisabeth Valentiner, *Karel van Mander als Maler*, Strassburg, 1930.

A drawing previously attributed to Karel van Mander the elder has been transferred to drawings by Karel van Mander III (XVIIth century).

1. St. Mary Magdalene in Penitence.

She is seen half-length, turned to the r., praying before a book open in front of her; tree-trunks behind to the l., and in the distance to the r. a small representation of her wiping the Saviour's feet; two cherubs with harp and lute above in a cloud.

[$7\frac{7}{16} \times 5\frac{11}{16}$ in.; 18·9 × 14·5 cm.] Pen and brown ink and brown wash and Chinese white: signed with monogram *KM* centre bottom.
Collection: E. Peart.
Presented by Basil Gray, Esq.
1931.10.5.1.
Reproduction: Pl. LXI.

Drawing for the engraving No. 4 in the series of the Repentant Sinners of the Old and New Testaments, published by Jacob de Gheyn (Valentiner, p. 99, No. 4, and p. 37). Fräulein Valentiner dates the series about 1595.

ATTRIBUTED TO KAREL VAN MANDER I.

2. Prometheus.

He is bound to a tree-stump; the eagle attacks him from the l.; an old man on the r. looks up in horror as he hurries by; a bridge over a canal in the distance on the l.

[$3\frac{7}{16} \times 4\frac{3}{8}$ in.; 8·8 × 11·1 cm.] Pen and brown ink and blue wash, the outlines indented for transfer.
Collection: S. Woodburn (Sale, June 21st, 1854, lot 1168).
Purchased, 1854.6.28.41.
Reproduction: Pl. LXI.

3. A Ship Attacked by a Sword-Fish.

A sailing vessel with an elephant figure-head is attacked by a sword-fish from the l.; the sailors are attempting to ward off the danger with boat-hooks.

[$3\frac{5}{16} \times 4\frac{7}{16}$ in.; 8·4 × 11·2 cm.] Pen and brown ink and blue wash, the outlines indented for transfer.
Collection: As above.
Purchased, 1854.6.28.41.
Reproduction: Pl. LXI.

Both drawings described by Fräulein Valentiner (*loc. cit.*, p. 127, No. 11, and p. 126, No. 6) who rightly says neither is by Karel van Mander the elder, but wrongly that the two are by different hands and that No. 2 is "offenbar Ausschnitt aus einer grösseren Komposition." Both are in fact the original drawings for illustrations to J. C. Vondel's *Den Gulden Winckel der Konstlievende Nederlanders*, Amsterdam, 1613, No. 1 on p. 9 and No. 2 on p. 70. The plates are already very much worn in this publication and must have been used before. The style points to Antwerp and a follower of Martin de Vos rather than to Holland.

MATHAM, Jacob (b. 1571; d. 1631). Engraver, draughtsman and publisher: b. at Haarlem; pupil of his stepfather, Hendrick Goltzius; visited Italy about 1593–97; member of the Haarlem Guild 1600, dean 1605; d. at Haarlem.

ATTRIBUTED TO JACOB MATHAM.

1. Vulcan.

He is naked, seated astride an anvil, his body to the front but his head in profile to the l.; his r. hand, which grasps a hammer, rests on the brick-work of the forge; view through an opening on the r.

[$15\frac{3}{16} \times 11\frac{3}{16}$ in.; 38·6 × 28·4 cm.] Pen and reddish brown ink: inscribed on the *verso* in an 18th century hand *golchius*, and at bottom, in pencil, *Matham*.
Presented by J. Deffett Francis, Esq., 1874.12.12.166.
Reproduction: Pl. LXIII.

I do not know the grounds for the attribution to Matham, which appears in the register of 1874. It certainly belongs to that school as the drawing of the landscape shows, but it is a conscious imitation of the style of drawing of Bandinelli and Passerotti. It is not unlike Matham's style in his engravings after Italian pictures, such as that after Tintoretto, B. 192.

MOMPER, Joos (Jodocus) de (b. 1564; d. 1635). Painter and etcher: b. at Antwerp; journeyed in Italy and Switzerland, entering the Antwerp Guild on his return in 1581; dean of the Guild, 1611: collaborated with many other artists, Hendrick van Balen, Frans Francken II, Ambrosius Francken, Hieronymus Francken, Joris Paludaen, Hans Snellinck I, Juliaen Teniers, Tobias Verhaeght and Sebastian Vranx.

For a drawing formerly attributed to Momper, *see* copy after Paul Bril, No. 13.

1. Landscape with a View of the Sea.

On the l. and r. are wooded banks; a road runs from the foreground back to the r.; beside it, on the l., is a farm building; mountains in the distance on the r., and on the l. the sea with the setting sun.

[$8\frac{7}{8} \times 13\frac{15}{16}$ in.; 22·5 × 35·4 cm.] Pen and brown ink and brown and grey wash: signed and dated in bottom r. corner, *Joes de mompere*/1610: watermark, a shield with a post-horn.
Bequeathed by Richard Payne Knight, Esq., 1824.
Oo. 9—48.
Reproduction: Pl. LXII.

2. The Sea Coast with Fishing Boats and a Castle.

On the bank on the l. three men are engaged in cooking fish at a fire; their boat is moored to the bank; further in the distance is a castle on a promontory; to the r. other fishing boats and part of the coast with fishermen casting nets.

[$10\frac{5}{16} \times 16\frac{3}{4}$ in.; 26·1 × 42·6 cm.] Pen and brown ink and brown and grey wash over black chalk: inscribed bottom r. corner, *Mompert* in a later hand.
Collection: Fairfax Murray.
Purchased, 1920.10.12.3.
Reproduction: Pl. LXII.

3. A Mountain Road with a Castle in the Distance.

The road winds round the edge of a cliff on the l.; the castle is in the valley below to the r.; mountains sloping down to the sea in the distance.

[$7\frac{5}{8} \times 12\frac{1}{8}$ in.; 19·4 × 30·7 cm.] Outlines drawn with the brush and washed with brown: watermark not decipherable.
Collection: Sloane.
5214—139.
Reproduction: Pl. LXII.

Two other versions of the same subject are in the Berlin Kupferstichkabinett, one, No. 5718, with figures on the road, the other, No. 704, without. A picture of the same landscape, with minor variations, was sold in the Goldschmidt Sale, Berlin, 1909.

4. A Landscape with a Ruined Gateway.

On the r. is a cliff; a road from the foreground passes through a solid archway in the middle distance; water and low hills beyond.

[6⅝ × 8 in.; 16·8 × 20·3 cm.] Pen and black ink and coloured washes.
Collection: Sloane.
5214—115.

MONOGRAMMIST MM: otherwise unknown; presumably working in Utrecht or Liège, about 1559.

1. The Adoration of the Kings.

The Virgin, seated in profile on the l., holds out the Infant to a kneeling bearded king, behind whom stand the other two kings with their gifts and their attendants; the scene takes place in a ruined building reminiscent of the baths of Diocletian.

[11⅝ × 10⅜ in.; 29·6 × 26·5 cm.] Pen and brown ink washed with grey and heightened with white: signed with monogram and dated 1559 on the pier above the Virgin's head.
Collection: Sloane.
5236—162.
Reproduction: Pl. LXIII.
Lit.: L. Preibisz, *Martin van Heemskerck*, Leipzig, 1911, p. 102 (among drawings wrongly attributed to Heemskerck).

No attribution in the inventory of 1837; M. van Heemskerck in the MS. catalogue of the Sloane Collection, 1845. The monogram is certainly not that of Heemskerck: it consists of the letters *M*, *C* and *H* (though not necessarily in that order). The artist is obviously strongly influenced by Scorel and the drawing should be compared with the pictures of the subject by Scorel himself (Chapel of the Castle of Nieuwenbroek; illustrated by G. J. Hoogewerff, *Jan van Scorel*, The Hague, 1923, pl. 24) and by his imitators in the Utrecht Museum (F. Dülberg, *Frühholländer*, II, Tafel XXII) and at Valenciennes (signed with the monogram *KMD* and dated 1555: illustrated, *Kunstwerke aus dem besetzten Nordfrankreich*, 1918, pl. 117). The method of using the pen is like that of Lambert Lombard.

MONOGRAMMIST S.V.GH: otherwise unknown; presumably Flemish, working about 1600–20.

1. A Flemish Fair.

A road crosses obliquely from the top l. to the bottom r. corner; along it pass two carriages full of people; to the l. of it are men and women selling apples, and a piece of water on which are three boats; to the r. of it a village with booths, peasants dancing, etc.

[8½ × 14¾ in.; 21·7 × 37·4 cm.] Pen and brown ink and brown and blue wash: signed on a board in the water to the l.; watermark, a stag saliant, type of Briquet 3287.
Collection: Sloane.
5236—55.

No attribution in the inventory of 1837; Vinckeboons in MS. catalogue of the Sloane Collection, 1845. The initials have been ingeniously interpreted as those of H. G. van Scheyndel, taking them as reversed, but this is not the case. They are certainly to be read *S. V. GH.* The artist would appear to be Flemish, near in style to Jan Breughel I.

MONTFOORT, Anthonie van, called **BLOCKLANDT** (b. 1532; d. 1583). Painter: b. at Delft; pupil of his uncle Hendrick Assuerisz there and of Frans Floris at Antwerp; returned to Delft in 1582; made a short visit to Italy in 1572, and on his return settled in Utrecht; he was much influenced by the work of Parmigiano.

For a drawing formerly attributed to Montfoort, *see* Copy from Michel Coxcie I (Corrections, etc., p. 226).

1. Aglauros, Daughter of Cecrops, showing Erichthonius to her Sisters.

All three sisters are naked and seated in a group under some trees; Aglauros, on the r., holds the basket containing Erichthonius and the serpent and points to it with her l. hand; another sister on the l. makes a languid gesture of surprise.

[$7\frac{3}{4} \times 10\frac{13}{16}$ in.; 19·7 × 27·5 cm.] Pen and brown ink and brown wash: inscribed bottom l. in an old, probably contemporary, hand, *Anthonius blocklant.*
Collection: Sloane.
5236—43.
Reproductions: *Oud-Holland,* XLVIII (1931), p. 75; Pl. LXIV.

Mme. Vuik, *loc. cit.,* compares the style to that of the series of Adonis, engraved by Galle. The handling of the present drawing is less free than that of the obviously genuine drawing at Amsterdam (repr. M. D. Henkel. *Le Dessin hollandais,* Paris, 1931, Pl. XII) and is perhaps a copy. I do not think the name is necessarily, as Mme. Vuik supposes, a signature.

MULLER, Jan Harmensz (b. 1571; d. 1628). Engraver: b. at Amsterdam; pupil of his father Harmen Jansz Müller and of Hendrick Goltzius; worked at Amsterdam and perhaps at Antwerp.

1–4. Series of Four Drawings of Gods of Nature.

[Each, $13\frac{5}{16} \times 8\frac{9}{16}$ in.; 33·8 × 21·7 cm.] Pen and black ink.
Purchased, 1862.12.13.556 . . . 559.
Reproduction: Pl. LXIV (No. 2).

1. Autumus (*sic*) Tempus / Fructuum.

The bearded god stands facing to the front, his r. hand on a tall basket of fruits which stands on a stone; in his l. hand he holds a cucumber; behind to the r. is a vase also containing fruits.

Inscribed as above top l.; signed bottom r., *Johannes Hermāni / fecit den* 30 *novēbrj / Anno* 1585.

2. Triptolomus. / Dispensator Frugum.

The bearded god holds a sieve or basket under his l. arm and a truncheon in his r. hand; he advances towards the l., his r. foot on a large stone.

Inscribed as above top r.; signed bottom r. on tablet, *Johannes Hermāni / fecit anno* 1586 / *in Julio.*
Watermark, coat-of-arms of the University of Paris, like Briquet 1846.

3. Aristeus Inventor. / Mellis.

The bearded figure advances towards the l., holding a bee-hive in both hands in front of him; he wears a cloak over his shoulder.

Inscribed as above top l.; signed bottom l. on tablet, *Johannes / Hermanni / fecit datum* / 29 *septembri* 1586.

4. Cyparissus. / Dilectus Silvano.

He stands facing to the front, his head turned three-quarters to the r.; he carries a quiver, and his bow is on the ground to the l.; his head, hands and feet are being transformed into leaves, branches and roots.

Inscribed as above top l.; signed bottom l. on tablet, *Johannes hermanni / fecit Anno* 1586 / *den* 22 *Januarij* (= Jan. 22, 1587, N.S.).

The style of the four drawings is very unlike that of Jan Harmensz Müller as we know it from his engravings, and the signatures *Johannes Hermanni*, "John son of Hermann," might be those of some unknown artist or amateur with those not unusual names: it does, however, resemble that of the engravings by Jan Muller's father and master, Harmen Muller, and, as in 1585 Jan was only fourteen, they may well be his work at this early age. They are either drawings in the style of engravings or actual copies of engravings after originals by Frans Floris or one of his immediate imitators. I can find no reference to any corresponding engravings after Floris.

NOORT, Adam van (b. 1562; d. 1641). Painter: son and pupil of Lambert van Noort; visited Italy; master in the Antwerp Guild, 1587; dean, 1597; more than thirty pupils are recorded in the Antwerp *Liggeren* as having entered his studio; Rubens and Jacob Jordaens, the latter of whom became his son-in-law, were his pupils.

Lit.: F. M. Haberditzl, *Die Lehrer des Rubens*, Vienna Jahrbuch, XXVII (1907–8), p. 167 ff.

A drawing (Sloane 5226–26) of Christ in the house of Simon, formerly attributed to Adam van Noort, has been placed with drawings by Jan van Bouchorst (XVIIth century).

ATTRIBUTED TO ADAM VAN NOORT.

1. Lot and his Daughters.

The scene is a cave; there is a large tree on the l., from which a drapery in hung; Lot, who is naked, is seated to the r. with one of his daughters, also naked, on his knee; the other daughter stands further to the r., behind a table, and pours wine into a goblet.

[6⅜ × 9 in.; 16·3 × 22·9 cm.] Pen and brown ink and brown wash on cream-coloured paper, heightened with white: watermark, an anchor in a circle, like Briquet 567 (Briquet regards the type as Venetian).
Collection: Sloane.
5226—24.
Reproductions: *Vienna Jahrbuch*, XXVII (1907–8), p. 178; Pl. LXIV.

The attribution, which rests on a certain resemblance to the engraving of *Man and the Five Senses* by Hans Collaert after Adam van Noort, and first appears in the MS. catalogue of the Sloane Collection of 1845, must be regarded as extremely doubtful. The Italian paper suggests some Flemish or even German artist working in Venice, as does the coiffure of the most prominent of Lot's daughters.

NOORT, Lambert van (b. about 1520; d. 1571). Painter, architect and designer for glass: b. at Amersfoort near Utrecht; member of the Antwerp Guild, 1549; burgher of Antwerp, 1550; supplied cartoons for six of the windows in the church of St. John the Baptist at Gouda, dated 1560, 1561 and 1562; d. at Antwerp. His style

shows the influence rather of Lambert Lombard than, as has been stated, of Floris.

1. Esther before Ahasuerus.

Ahasuerus, wearing a turban, is seated on a throne on the r. and holds out his sceptre, which Esther, kneeling before him, kisses; an attendant holds up Esther's train and other women stand behind her; four men are grouped behind Ahasuerus' throne.

[11⅞ × 9 1/16 in.; 30·1 × 23 cm. (bottom l. corner torn off).] Pen and brown ink, washed with grey, yellow and blue: signed on the step of the throne, L.M.N. (practically obliterated) and dated below, 1558.
Collection: Sloane.
5214—296.
Reproduction: Pl. LXV.

Formerly attributed to Lucas de Heere and catalogued under this name in Mr. Binyon's *Catalogue of Drawings by British Artists and Artists of Foreign Origin working in Great Britain*, Vol. II, 1900, p. 28. Van Noort's signature was perfectly clear on the application of chemicals.

2. Christ Disputing with the Doctors.

The youthful Saviour is seated on a stone bench somewhat to the r. of the centre and turned to the l.; a bearded doctor is seated on a lower level in profile to the r. and reads from a large book; two seated and two standing rabbis and the Virgin with St. Joseph are behind; the scene takes place in a large vaulted building with Corinthian columns.

[Imp., 19½ × 13⅛ in.; 49·6 × 34·3 cm. (made up of four pieces of paper pasted together).] Pen and brown ink and brown wash: old inscription *HD Wrieso* on step of Christ's seat: backed: watermark, a small shield with a crown above and a scroll below, indistinctly visible.
Collection: Sloane.
5237—126.
Reproduction: Pl. LXV.

The drawing appears to be a preliminary design for the window in the church at Gouda of the same subject, signed by Lambert van Noort and dated 1560. The drawing of the figures is quite in the same style as that in the signed drawing described above and in other drawings in the Albertina (Benesch 111 and 112). The old attribution to Jan Vredeman de Vries probably rests merely on the fact that the drawing is mainly architectural. But van Noort was also an architect, and there is no reason for supposing that de Vries collaborated in the design of the windows. The drawing corresponds roughly with the three l. hand upper lights of the window (reversed in the engraving by P. Tanjé). In the window there is a standing figure to the l. of the seated doctor, and the other figures are grouped somewhat differently; the capitals of the columns are Ionic instead of Corinthian and the end of the transept is open instead of being closed by an arcade.

PASSE, Crispin van de, the Elder (b. about 1565; d. 1637). Apparently a pupil of Dirk Volckertsz Coornhert in Haarlem; first dated engraving 1589; master in the Antwerp Guild, 1585; subsequently worked in Cologne, then, some years before 1613, in Utrecht.

1. Equestrian Portrait of George William, Elector of Brandenburg (1595–1640).

He wears an ermine cloak and a coronet, and his horse, which is rearing, is directed to the l.; he holds the reins with his r. hand, and his l., from which a key hangs, is on his hip; a blank shield at the top to the r.; in the distance on the l. is a bridge over a river with a town on the far bank.

[13 × 10$\frac{3}{16}$ in.; 33 × 25·9 cm.] Black and red chalk, the outlines indented for transfer: watermark, an imperial eagle; on the *verso*, studies of the back legs of a horse, partly traced through from the *recto*, and of the rider and the inscription *Crispin[us] / vanden Brouck*.
Presented by Mrs. A. S. Hartrick.
1928.5.23.1.

Drawing used for the engraving, Franken 395, one of the series of the Emperor and the Electors on horseback (in reverse). As other engravings of the series (e.g. Ferdinand, Bishop of Cologne) are signed *Crispinus Passaeus junior* and this one *Crispinus Passaeus fecit*, it can be assumed that this is the work of the elder de Passe. I cannot explain the inscription *Crispin[us] vanden Brouck*, which is in de Passe's writing (cf. drawing at Amsterdam, repr. Amsterdam Drawings, II, 61). The set of engravings must date from after 1619, when Ferdinand II, who is included, became Emperor.

2. Portrait of a Young Man.

He is represented half-length, turned three-quarters to the r., behind a table on which his r. arm rests; his l. hand is on his hip; on the table to the r. is a watch and to the l. a rose and a pink.

[9$\frac{3}{8}$ × 7$\frac{1}{2}$ in.; 23·7 × 19 cm.] Pen and brown ink on vellum, carefully finished in the style of an engraving: signed in the centre at the bottom, *C. de pas.*
Collection: Richard Bull (Sale, Sotheby's, May 23rd, 1881, lot 100).
Purchased, 1881.6.11.175.
Reproduction: Pl. LXVI.

The watch on the table, to which the young man is pointing, and the flowers probably allude to the passage of time and the fading of youth: the watch is not intended as an indication of the man's trade. In the Bull Sale Catalogue it was described as a self-portrait, for which there seems to be no justification. The date, to judge from the costume, is about 1620–30, and it must remain doubtful whether it is the work of the younger or of the elder Crispin.

ATTRIBUTED TO CRISPIN VAN DE PASSE I.

3. Portrait of a Lady.

She is represented half-length and turned three-quarters to the l.; her l. hand, which holds a handkerchief, rests on a table in front of her; on her r. hand is perched a bird; she wears a low-necked dress with an open lace collar, puffed and slashed sleeves and jewellery.

[6$\frac{1}{4}$ × 4$\frac{11}{16}$ in.; 15·8 × 11·9 cm.] Pen and brown ink in the style of an engraving: backed, no watermark visible.
Collection: Sloane.
5227—2.
Reproduction: Pl. LXVI.

No attribution in the inventory of 1837; L. Vorsterman in the MS. catalogue of the Sloane Collection, 1845. The drawing is in the style of a Dutch or Flemish engraver of about 1580–90, but the attribution to C. van de Passe must be regarded as extremely doubtful. There is no clue to the identity of the lady represented, if indeed the drawing is a portrait.

POURBUS, Frans, I (b. 1545; d. 1581). Painter: b. at Bruges; son of Pieter Pourbus I; pupil of his father at Bruges and of Frans Floris at Antwerp from 1562; master in the Guild at Antwerp, 1569; married Susanna Floris, daughter of the sculptor Cornelis Floris, in the same year; d. at Antwerp.

1. The Flood.

The ark is seen floating on the water in the middle distance; above it flies the dove with the olive branch; the the foreground, on the earth which the falling waters have left exposed, lie the bodies of men, women and children.

[Oval, $11\frac{1}{8} \times 10\frac{1}{8}$ in.; 28·3 × 25·8 cm.] Pen and brown ink and blue wash: signed at bottom, *F Pourbus Fe(cit)*: no watermark.
Collection: Sloane.
5237—59.
Reproduction: Pl. LXVII.

A similar representation of the subject in this rather unusual phase is the design for a glass roundel by Lambert van Noort sold in the Duval Sale, Amsterdam, June 22nd to 23rd, 1910, lot 272 (ill. in Sale Catalogue). The present drawing is also presumably a design for glass.

ATTRIBUTED TO FRANS POURBUS I.

2. Portrait of an Elderly Lady.

Bust, turned three-quarters to the r., wearing a small ruff and a cap.

[$7\frac{7}{8} \times 6\frac{15}{16}$ in.; 20 × 17·6 cm.] Black and red chalk and a slight yellow wash for the hair.
Bequeathed by Richard Payne Knight, Esq., 1824.
Oo. 9—6.
Reproduction: Pl. LXVI.

The portrait, to judge from the costume, dates from about 1580. The attribution to F. Pourbus appears in the inventory of 1837; in the MS. catalogue of 1850 the artist is identified as the younger Frans Pourbus, but the apparent date as well as the style point to the elder Frans (the younger was only born in 1569 or 70). The attribution may rest on some sound tradition; it is at any rate a reasonable one.

SADELER, Aegidius (Gillis) (b. about 1570; d. 1629). Engraver: b. at Antwerp; brother of Jan Sadeler, with whom he went to Rome in 1593; in Munich, 1595; summoned to Prague by the Emperor Rudolf II, 1600; served the Emperors Matthias and Ferdinand II after Rudolf's death; d. at Prague.

1. Narcissus.

He is seated on a bank, holds a spear in his r. hand and looks at his reflection in a pool on the l.

[$7\frac{3}{8} \times 5\frac{13}{16}$ in.; 18·7 × 14·8 cm.] Pen and brown ink and brown wash on blue paper, heightened with white: signed at bottom to l. *Egidiŭs Sadeler Fecit Praga* 1601.
Purchased, 1877.5.12.273.
Reproduction: Pl. LXVII.

In this drawing Sadeler shows himself a close imitator of Hans von Aachen, Rudolf's court painter at Prague.

2. Portrait of a Gentleman.

In oval, turned three-quarters to the l., wearing armour; a coat-of-arms, indistinctly sketched, is on the l.

[$5\frac{7}{16} \times 3\frac{15}{16}$ in.; 13·7 × 10 cm.] Pen and brown ink and brown wash, the face elaborately finished, the body sketched in; a falling collar has been drawn in over a ruff.
Collections: Verstolk van Soelen, Leembruggen (Sale, 1866, lot 557), Malcolm (Cat. 570).
Purchased, 1895.9.15.1028.
Reproduction: Pl. LXVII.

The inscription, if not a signature, must be contemporary. The drawing was presumably made for an engraving, but this I have not been able to identify.

3. St. Jerome in the Wilderness.

The saint kneels towards the r., before a crucifix on a rock; he turns back to look at the angel, who descends from the l.; the lion lies on the ground in front to the r. and the cardinal's hat is to the l.

[$9\frac{7}{16}$ × $6\frac{7}{16}$ in.; 24 × 16·4 cm.] Pen and brown ink over black chalk, the background and the angel unfinished.
Bequeathed by William Fawkener, Esq., 1769.
5211—47.
Reproduction: Pl. LXVIII.

The attribution to Sadeler, which dates at least as early as the inventory of 1837, probably rests on an authentic tradition. The drawing is obviously the work of an engraver. It would appear to be an original composition by Sadeler, in the manner of Palma Giovane.

SAENREDAM, Jan (b. about 1565; d. 1607). Engraver: b. at Saerdam; pupil of Jacob de Gheyn and of Hendrick Goltzius; d. at Assenfeldt.

1–3. Three Illustrations of the Story of Lot.

Bequeathed by F. W. Smith, Esq., through the National Art-Collections Fund.
1923.1.13.14...16.

1. Lot Receiving the Angels.

Lot kneels on the l., holding his turban in his r. hand, while with his l. he grasps the l. hand of the second of the two angels who stand on the r.; buildings and three figures in the background on the l.

[13 × $11\frac{5}{16}$ in.; 33 × 28·7 cm.] Black and red chalk on cream-coloured paper, heightened with white: signed along bottom edge to l. *Joan. Saenredam fecit* and numbered 1. at bottom, a little to the r. of centre: watermark, a hand: slight sketch on *verso*.
Reproduction: Pl. LXVIII.

2. Lot Rescued from the Men of Sodom.

Lot, issuing from his door in the background in the centre, is restrained by the two angels; the men of Sodom on the r. are threatening him with their fists and with clubs; in the foreground on the l. a youth leaning on a spear.

[13 × $11\frac{5}{8}$ in.; 33 × 29·4 cm.] Same technique as No. 1: signed middle bottom, *I S fecit*, and numbered to the r. 2.

3. The Angels Conducting Lot out of Sodom.

Lot, on the extreme l., is led by an angel, who steps forward holding a staff in his l. hand; the other angel is seen from the back towards the r.; other figures are in the background.

[$13\frac{1}{16}$ × $11\frac{9}{16}$ in.; 33·1 × 29·4 cm.] Same technique as Nos. 1 and 2: signed bottom r. corner, *J Saen fe* (the initials *J* and *S* forming a monogram); numbered 3 in the r. bottom corner.
Reproduction: Pl. LXVIII.

The fourth of the series, representing Lot and his daughters, is in the Albertina at Vienna (No. 396 of Benesch's Catalogue). The drawings appear to have been made for engraving, as the figures are represented left-handed (e.g. in No. 1), but the engravings were not carried out.

COPY FROM JAN SAENREDAM.

4. Bacchus, Venus, Ceres and Cupid.

The figures are half-length; Venus is in the centre; Bacchus, to the l. behind her with one hand on her shoulder, holds up a bunch of grapes, for which Cupid reaches, with the other; Ceres, holding a sickle in her l. hand, is on the r. in profile to the l.

[$9\frac{1}{8} \times 7\frac{7}{8}$ in.; 23·1 × 19·9 cm.] Pen and black and brown ink on vellum.
Presented by J. H. Anderdon, Esq.
1872.6.8.527.

The drawing, excellent as it is, can be nothing but a copy from the engraving by Jan Saenredam after Abraham Bloemart (Bartsch, III, p. 229, 25), with which it exactly corresponds. For other versions of this subject, "Sine Cerere et Baccho friget Venus," *see* drawings by Goltzius (Nos. 5 and 8).

SPECKAERT, Jan (Hans) (working 1575). Painter: b. at Brussels; said to have been a pupil of Hans von Aachen; worked at Florence and at Rome; on April 3rd, 1575, he is described as paralysed.

1. The Circumcision.

The Child is held by St. Joseph on the r., while the high-priest, seated to the l., operates; a man holding a torch stands on the l., and the building in which the ceremony takes place is filled with spectators.

[$8\frac{1}{16} \times 7\frac{1}{8}$ in.; 22·1 × 18·1 cm.] Pen and brown ink and brown wash, the outlines indented for transfer.
Collection: Lord Spencer.
Bequeathed by Richard Payne Knight, Esq., 1824.
Reproduction: Pl. LXIX.

The drawing, very much cut on the r. and at the bottom, is the original, in reverse, for the engraving by Gillis Sadeler, with the inscription underneath: *ET POSTQVAM CONSVMMATI SVNT DIES OCTO . . . . . PRIVS QVAM IN VTERO CŌCIPER* (impression in the Staedelsches Kunstinstitut, Frankfort).

SPRANGER, Bartolomeus (b. 1546; d. 1611). Painter: son of an Antwerp merchant; pupil of Jan Mandyn (1557), of F. Mostaert and of Cornelis van Dalem, with the last of whom he remained four years: went to Paris in 1564 and worked under Marc Duval and an unnamed painter; went from France to Italy and worked under Bernardino Gatti in Parma; went to Rome in 1567 and was patronised by the Cardinal Farnese and by Pius V, whose painter he became; called to Vienna in 1575 and thence in 1580 to Prague, where he became court painter to the Emperor Rudolf II; granted arms in 1588 and ennobled in 1595; visited the Netherlands in 1602; d. in Prague. Spranger's exaggerated and mannered style, derived from Parmigiano and the Zuccari, had a great influence on his contemporaries, especially in the Netherlands, where it was disseminated by the engravings of Goltzius.

Lit.: E. Diez, *Der Hofmaler Bartholomäus Spranger*, Vienna Jahrbuch, XXVIII (1909), p. 93 ff.; A. Niederstein, *Bartolomeus Spranger als Graphiker* in *Repertorium für Kunstwissenschaft*, LII (1931), p. 1 ff.

For two drawings formerly attributed to Spranger, *The Virgin and Child*, 1895.9.15.1015 (Malcolm Catalogue 557) and *The Rest on the Flight to Egypt*, 1895.9.15.1016 (Malcolm Catalogue 558), *see* Italian drawings, XVIth century. The former has an old attribution to Giorgio Vasari. A third drawing, *The Holy Family with an Angel*, N^{n}. 7–52, has been placed with German drawings, attributed to Hans von Aachen.

1. A Man Embracing a Woman.

The figures are half-length; the woman (Venus ?) is on the r.; the man (Mars ?) is behind and puts his r. arm round her bosom and his l. on her shoulder.

[4½ × 3$\frac{9}{16}$ in.; 11·4 × 9·1 cm.] Pen and dark brown ink, washed with grey and heightened with white; touches of red chalk on the faces, etc.
Collection: Sloane.
5226—51.
Reproduction: Pl. LXIX.

First attributed to Spranger in the MS. catalogue of the Sloane Collection, 1845. Though not mentioned by Niederstein the attribution appears to me probably right on comparison with other drawings, especially the Venus and Cupid with Mercury at Bâle (repr. Niederstein, Abb. 2).

2. Venus and Cupid.

Venus is seated on a low stool, over which drapery hangs, and holds Cupid against her with her r. arm; he holds an arrow, with which he threatens his mother, in his r. hand.

[7¾ × 7⅜ in.; 19·7 × 19·5 cm.] Pen and brown ink and brown wash, heightened with white.
Collection: Sloane.
5226—143.
Reproduction: Pl. LXIX.

Attributed in the inventory of 1837 to Paolo Farinati, and placed since with unmounted drawings by that artist. The attribution to Spranger, which is that of the present writer, rests on stylistic resemblance to other drawings such as the Venus and Cupid on a dolphin in the Albertina (Benesch, No. 279; Niederstein, No. 2).

3. Cupid and Psyche.

Psyche is seated on a stool on the l. beside a bed with hangings; Cupid has alighted by her side and embraces her.

[6⅜ × 5$\frac{7}{16}$ in.; 16·9 × 13·9 cm.] Pen and brown ink and brown wash, heightened with white.
Collection: Sloane.
5226—144.

Formerly with anonymous, unmounted Italian drawings. The attribution to Spranger is that of the writer. For the style compare the drawing of Fame at Brunswick (Niederstein, No. 17, Abb. 6) and of Cupid at Nuremberg (Niederstein, No. 25, Abb. 12).

COPY FROM BARTOLOMEUS SPRANGER.

4. St. John the Evangelist.

Half-length, in profile to the r., supporting a book with the r. and holding a pen in the l. hand; the eagle is to the l.

[6$\frac{3}{16}$ × 9½ in.; 15·7 × 24·2 cm. (top corners cut).] Pen and light brown ink; backed, no watermark visible.

Collection : Sloane.
5236—5.
Reproduction : *Old Master Drawings*, II (1927), Pl. II.
Lit. : Niederstein, p. 31, No. 67.

Excellent as the drawing is, it seems impossible to regard it as anything but a copy from the etching by Spranger (in the same direction). It hardly seems likely that both an original drawing and the etching taken from it would be in the same sense, especially when in the etching the signature is reversed and the saint holds his pen in his l. hand. K. T. Parker, in the notice in *Old Master Drawings*, suggests that it might be a copy by J. de Gheyn, which is an attractive theory.

5. Bacchus and Ceres.

The figures are half-length ; Bacchus is in the centre in profile to the r. ; with his l. hand he holds the r. hand of Ceres, who is behind to the r. ; parts of the figures of Venus and Cupid, warming themselves before a fire, are visible in the background to the l.

[$9\frac{13}{16} \times 13\frac{1}{2}$ in. ; $25 \times 34 \cdot 3$ cm.] Pen and brown ink, washed with brown and heightened with white ; the principal figures have subsequently been partly painted over in white and grey oil-colour : inscribed in bottom r. corner, *Golsius*.
Collection : William Sharpe (inscribed on mount, " Bought in Paris November 1822 ").
Purchased, 1898.12.16.4.

The drawing, which has figured since its purchase in 1898 as the work of Goltzius, is a copy of the upper half of Jan Muller's engraving after Spranger (Bartsch, III, p. 288, No. 74) with the title *Sine Cerere et Baccho friget Venus*. There is no justification for the attribution to Goltzius. Possibly a previous owner identified it as the drawing of the same subject by Goltzius described by van Mander and now in the British Museum (Goltzius, No. 5). The present drawing is too close to the engraving and too feeble in style to be the work of Spranger himself ; it was not used for the engraving, and there seems no reason therefore to regard it as Muller's work. The retouching is probably by a different artist, who had not the engraving in front of him.

Pictures of the same composition attributed to Spranger are in the Vienna Gallery (repr. Vienna Jahrbuch, XXVIII (1904), p. 116) and in the Cleveland Museum of Art, Ohio. Both differ in points of detail from the engraving and from each other.

MANNER OF BARTOLOMEUS SPRANGER.

6. Mars and Venus.

Venus lies on a bed, her head to the l., and is embraced by Mars, who is seated behind supporting her ; to the r. are two *putti* engaged in drawing the curtains in front of the bed ; in the centre in front is Cupid with the shield, sword and helmet of Mars.

[Imp., $15\frac{3}{8} \times 20\frac{5}{8}$ in. ; $39 \times 52 \cdot 4$ cm.] Pen and brown ink on light brown paper, heightened with white : on the edge of the step below the bed on the r. are the traces of a signature, which has been scratched out.
Collection : Sloane.
5214—300.
Reproduction : Pl. LXX.

The drawing, formerly attributed to Goltzius (first in the MS. catalogue of the Sloane Collection of 1845), only resembles Goltzius when engraving after Spranger. The signature does not appear, however, to have been that of Spranger, and the drawing must be put down to an anonymous follower.

7. A Naked Woman on a Bed.

Her feet are to the r. ; she leans on her r. elbow and her head is thrown back.

[$6\frac{3}{4} \times 10\frac{9}{16}$ in.; 17·2 × 26·8 cm.] Pen and brown ink on rough, light brown paper.
Bequeathed by the Rev. William Fawkener, 1769.
5212—65.

Attributed in the inventory of 1837 to Annibale Carracci; in the MS. catalogue of 1845 to Hendrick Goltzius. It shows none of the characteristics of the drawings of Goltzius, but obviously belongs to the circle of mannerists influenced by Spranger and may most conveniently be catalogued under that name.

STEVENS, Pieter, called **Stephani** (b. about 1540; d. after 1620). Landscape painter: b. at Malines; a member of the Guild there, 1560; court painter to the Emperor Rudolf II at Prague from 1590 to 1612; d. at Prague.

1. Landscape Composition.

In the centre is a rocky islet surmounted by trees; to the r. and l. are mountain streams spanned by wooden bridges; in the distance to the r. are hills crowned by fir-trees.

[$8\frac{11}{16} \times 13\frac{7}{16}$ in.; 22·1 × 34·1 cm.] Pen and light brown ink: watermark, a "K" in a circle, like Briquet 8268.
Collection: Dr. J. Law Adam.
Purchased, 1921.7.14.3.
Reproduction: Pl. LXX.

The name *P. Stefanus*, in an 18th century hand, was written on the old mount. The style of drawing and the type of landscape are exactly those of drawings anciently attributed to Stevens at Vienna and of the engravings from his designs.

2. Studies of Two Seated Women.

The woman on the l. is in profile to the r. and is engaged in lace-making (?); the woman on the r., in profile to the l., is bending over some work on her knee.

[5 × $8\frac{7}{8}$ in.; 12·6 × 22·6 cm.] Pen and brown ink and brown wash: no watermark.
Collection: From an album of miscellaneous drawings purchased at Sotheby's Sale of July 8th, 1853, lot 292.
Purchased, 1853.8.13.54.
Reproduction: Pl. LXX.

The attribution to Stevens, which occurs in the register of 1853, is not an obvious one and may be presumed to rest on some reliable tradition. Though no other figure drawings by him seem to be known, the handling is not inconsistent with the style of his landscape drawings. If the attribution to Stevens is to be dismissed, one might suggest Anthonie van Montfoort. On the *verso*, *R. Rogman* is written in black chalk, but this is obviously out of the question as an attribution.

3. Landscape Composition: The Month of November.

In the foreground on the r. a woman is leaning down to lift a basket; another woman to the l. has her back turned; further back on the l. are other figures and a herd of swine.

[$8\frac{5}{8} \times 12\frac{7}{16}$ in.; 22 × 31·6 cm.] Drawn with the point of the brush in sepia, with the addition of water-colour and white: no watermark.
Collection: Baron Fagel.
Purchased, 1847.7.23.110.
Reproduction: Pl. LXXI.

Bought as by Jan van der Straet (Stradanus). The attribution to Stevens is made by the writer on comparison with the drawings at Vienna (Benesch, Nos. 352 to 355), some of which are engraved. This would also appear to be a design for one of a series of the Months and may also be engraved.

STRAET, Jan van der (Giovanni Stradano, Stradanus) (b. 1523; d. 1605). Painter and designer for illustration and tapestry: b. at Bruges; pupil of his father, of Maximilian Franck and then at Antwerp of Pieter Aertsen, with whom he remained three years; master at Antwerp, 1545; went to Lyons, where he worked with Corneille de la Haye; then to Venice and Florence, where he became acquainted with Vasari and made tapestry designs for the Flemish weavers and worked in the ducal palace; also worked at Reggio and, in 1559, in the Belvedere at Rome in company with Salviati; returned to Florence and worked with Vasari in the Palazzo Vecchio and at Poggio a Cajano; d. at Florence.

For a drawing formerly attributed to Jan van der Straet, *see* above, Pieter Stevens, No. 3.

1. The Arts of Painting and Sculpture.

In the centre a sculptor on a high pedestal is at work on a group of a seated Victory with a river god and the wolf with Romulus and Remus at her feet; to the l. a painter is working at a large fresco of a battle; in the foreground on the r. are an old man dissecting a figure suspended from a rope, and three boys drawing from a skeleton, also suspended; in the centre is a man modelling a horse, and to the l. two men seated at a table on which is a statuette of Venus.

[17¼ × 11½ in.; 43·7 × 29·3 cm.] Pen and light brown ink and brown wash on cream-coloured paper, heightened with white: inscribed in reverse along the bottom, *IO STRADENSIS FLANDRUS IN* 1573 *CORNELIE CORT EXCV.*
Collection: Sloane.
5214—2.
Reproduction: Pl. LXXII.

The drawing was engraved in reverse by Cornelis Cort with the date 1578 and a dedication by the publisher, Laurentius Vaccarius, to Jacobus Boncampagnus in Rome. In the engraving the various groups are elucidated by inscriptions. Thus, the book of the man at the table is labelled *ARCHITECTURA*, and the sheet of paper in front of the other man *Typorum aeneorum Incisoria*, and the seat of the boy drawing from the skeleton *Tyrones picturae*.

2. Unexplained Subject: A Priest Paying Soldiers.

In the centre a young man, wearing a surplice, pays money from a bag to a group of soldiers to the r.; seven elderly men (Scribes or Pharisees ?), most of them seated, are on the l.; another soldier and subsidiary scenes in the background on the r., and a dog in the foreground.

[6¾ × 9¾ in.; 17·2 × 24·8 cm.] Pen and light brown ink on cream-coloured paper, heightened with white.
Bequeathed by the Rev. William Fawkener, 1769.
Fawkener Addenda, 45.

The subject is explained in the MS. catalogue of 1850 as Judas receiving the thirty pieces of silver, but the young man is paying, not receiving, money. The drawing was obviously intended for engraving; it appears to be cut down, as it is smaller than the standard size of van der Straet's illustrations.

3. The Creation of Eve.

Adam is seated under a tree towards the l.; Eve stands before him, her arms crossed over her bosom, while God stands to the r. and places His r. hand on Eve's shoulder; on the extreme l. are a horse and a camel; there are various other animals and an extensive landscape in the background.

[Imp., $12\frac{1}{2} \times 21\frac{5}{8}$ in.; 31·9 × 55 cm.] Pen and brown ink and grey wash.
Purchased, 1928.4.17.8.

The figures are copied from Raphael's fresco of the subject in the Stanze. The drawing appears to be a design for tapestry.

4. A Sea Fight.

In the centre is a four-masted vessel, flying at the mainmast the royal standard of England (?); she is attacked from the l. by a galley, flying at her foremast the St. Andrew's Cross of Spain; two other galleys come out of a harbour behind a rocky headland on the l.; on the r. are three other galleons.

[Imp., 14 × $44\frac{1}{4}$ in.; 36·4 × 87 cm.] Pen and brown ink outlines, washed with grey: old attribution to Salvator Rosa in the bottom r. corner; no watermark.
Purchased, 1872.1.13.374.

The attribution is that of the writer; it was formerly placed with drawings by W. van de Velde the Younger.

SUSTRIS (ZUSTRIS), Frederik (b. about 1540 (?); d. after 1599). Painter and architect: b. at Amsterdam as the son of Lambert Sustris; pupil of Vassari at Florence, 1563–69; designed tapestries for the rooms of the Duchess Eleanora of Toledo there; worked for Hans Fugger in Augsburg, 1569–73; painter and architect of William V, Duke of Bavaria, at Munich and Landshut from 1573 to 1599.

Lit.: Kurt Steinbart, *Die Niederländischen Hofmaler der Bairischen Herzöge, Marburger Jahrbuch für Kunstwissenschaft*, Bd. IV.

A drawing formerly attributed to Frederik Sustris, *Christ shown to the People*, 1853.10.8.18, has been transferred to French drawings, XVIth century.

1. Mercury and Pallas Crowning a Young Man.

The young man, seated in the centre, holds a spear in his r. hand and takes fruit from a horn of plenty at his l. side; Pallas on the l. and Mercury on the r. each hold one side of a laurel crown over his head; bases of columns to the l. and r.

[$7\frac{1}{4} \times 12\frac{1}{2}$ in.; 18·5 × 31·9 cm.] Pen and brown ink, washed with violet over a sketch in black chalk: no watermark.
Collection: Sloane.
5226—21.
Reproduction: Pl. LXXI.

No attribution in the inventory of 1837; Sustris in MS. catalogue of the Sloane Collection, 1845. The style of the drawing is that of Sustris and his circle working at Munich, and the design may be that of a fresco in the Munich Residence. (Cf. drawings illustrated by Steinbart, *loc. cit.*, Abb. 40, etc.)

2. Salome's Dance.

Salome is on the r., pirouetting on her l. foot, her r. arm extended; Herod is seated at table with other guests on the l.; two bearded men stand behind and three musicians are on some steps in the background.

[$13\frac{3}{16} \times 6\frac{5}{8}$ in.; 33·5 × 16·9 cm.] Pen and brown ink and brown wash.
Collection: A blind stamp in the r. bottom corner, not apparently recorded by Lugt.
Presented by A. E. Popham, Esq.
1931.12.17.2.
Reproduction: Pl. LXXI.

The attribution on the 18th century mount, *LAMBERT SUTTER MANNS. dit Lomb : de Liege Pit. fiam. cel.* 1506/1565, obviously arises from the common confusion between Lambert Lombard, wrongly called Suttermans, Lambert Sustris of Amsterdam (q.v.) and the latter's son Frederik. This confusion was almost universal until the matter was cleared up by R. A. Peltzer in his article on Lambert Sustris. The style of the present drawing is nearer to that of Frederik than to that of Lambert, as a comparison with the drawings previously and subsequently described will show.

ATTRIBUTED TO FREDERIK SUSTRIS.

3. St. John the Baptist.

He is represented naked standing leaning with his r. elbow on a rock, and holding a shepherd's crook in his l. hand ; to the r. is a lamb.

[$8\frac{5}{8} \times 6\frac{1}{8}$ in. ; 21·9 × 15·5 cm.] Pen and brown ink and blue wash : watermark, a small hand.

Collection : Lord Egmont (Sale, 1859, lot 85).

Purchased, 1859.3.16.1082.

The old attribution to Jan Saenredam is inexplicable. The style of the drawing is obviously near to that of Sustris.

SUSTRIS, Lambert (b. about 1520 ; d. after 1568). Painter : b. at Amsterdam ; went early to Venice, where he is said to have been the pupil of Titian ; moved to Padua after 1560 ; father of Frederik Sustris.

Lit. : R. A. Peltzer, *Lambert Sustris von Amsterdam*, Vienna Jahrbuch, XXXI (1913), pp. 221 ff.

1. The Rape of Proserpina ?

The god's chariot, drawn by four horses, is plunging through the sea to the l. ; he holds the reins in his r. hand while the woman, seated in the chariot, clings to him ; a nymph in the water on the r. holds on to one of the wheels of the chariot.

[$8\frac{1}{4} \times 12$ in. ; 20·9 × 30·5 cm.] Pen and brown ink and brown wash : watermark, a pair of shears in a circle.

Collection : Sloane.

5226—79.

The drawing was with unmounted, unnamed Italian drawings. The attribution to Sustris rests on the unmistakable resemblance to the print of the subject by J. L. Delignon (reproduced by Peltzer, *loc. cit.*, Fig. 3). Though the positions of the principal figures and of the horses are different in detail, the whole is very similar and the drawing is either a preliminary study for the picture engraved by Delignon or possibly for a companion picture of some other mythological rape.

VALCKENBORCH, Frederik van (d. 1629). Painter : son of Maerten van Valckenborch of Louvain ; probably a pupil of Paolo Fiammingo at Venice ; burgher of Frankfurt, 1597 ; from 1602 at Nuremberg, of which he became a burgher in 1605, until his death.

1. The Deluge.

The composition is bounded by trees on either side ; on the l. are ten naked men and women, one of whom holds a child, while another has climbed the tree ; on the r. another group including an old man lying on the ground near the centre, a woman on the extreme r. and a man standing, trying to protect himself from the rain ; in the distance on the l. the ark floating on the waters.

[Imp., $16\frac{7}{8} \times 22\frac{3}{4}$ in.; 42·8 × 57·8 cm.] Pen and ink and brown wash, heightened with white: signed bottom centre with monogram *in Fraiss* (?) *in Mert* 1588; watermark, a crown surmounted by a five-pointed star, like Briquet 4835, presumably Italian.
Collection: Sloane.
5214—301.

There are signed drawings by Frederik van Valckenborch in the Albertina and in Berlin. On the *verso* is a faint sketch in red chalk of the old man lying on the ground, who appears on the *recto*, and of other figures.

VALCKENBORCH, Gillis van (d. after 1616). Painter: son of Maerten van Valckenborch and brother of Frederik; burgher of Frankfurt 1596; probably, like his brother, pupil of Paolo Fiammingo at Venice; also at Rome in 1590 (views in the Academy at Vienna, published by H. Egger, *Römische Veduten*, II, Vienna, 1931, pl. 17, 45, 73, 81).

1. View of the Temple of the Sibyl at Tivoli.

On the l. are rocky eminences surmounted by a building; the temple of the Sibyl is seen rising on a hill in the distance; bushes and a tree-stump in the foreground.

[$10\frac{1}{16} \times 16\frac{9}{16}$ in.; 27·2 × 42·1 cm.] Pen and brown ink and pale blue wash: on the *verso* is a faint sketch of a landscape composition in black chalk.
Bequeathed by Richard Payne Knight, Esq., 1824.
Oo. 9—16.
Reproduction: A. Mayer, *Das Leben und die Werke der Brüder Mathäus und Paul Bril*, Leipzig, 1910, Tafel LVIIc.

Attributed to Paul Bril in the inventory of 1837, an attribution accepted without question by Mayer. Portions, however, exactly correspond with a drawing in the Albertina (No. 317 in Benesch's Catalogue) singed by Gillis van Valckenborch. The Vienna drawing is an agglomeration of various ruins, but the temple of the Sibyl is practically identical with that in the present drawing, as are also the bank on the l., the tree and other details. It would of course be possible to suppose that the present drawing was by Bril and that Valckenborch had used it, but the style does not resemble any signed drawing by Bril and appears identical with that of the Vienna drawing.

A drawing of the same size and technique, a view of the Monte Cavallo, also attributed to Bril, is reproduced in the Prestel-Verlag Publication of Brunswick Drawings, No. 56. It appears to be by the same hand as the British Museum drawing and perhaps with it formed part of a series. A second drawing of Tivoli, in the National Gallery at Edinburgh, is probably also by the same artist (photo., Witt Library).

ATTRIBUTED TO GILLIS VAN VALCKENBORCH.

2. View of an Alpine Valley.

On the l. in the foreground is a group of trees; below, a river in a narrow valley running down into a broader valley past a town; mountains beyond.

[$7\frac{1}{2} \times 11\frac{5}{16}$ in.; 19·1 × 28·7 cm.] Pen and brown ink and brown and blue wash.
Purchased, 1930.11.12.2.

3. Imaginary Landscape.

From the centre of the foreground a bridge winds away to the l., through a ruined gateway, into a sort of amphitheatre in a hill; on top of this hill to the r. is a castle; children, a dog and other figures on the road.

[$7\frac{13}{16} \times 10\frac{7}{8}$ in.; 19·8 × 30·1 cm.] Pen and brown ink and washes of brown and blue.
Purchased, 1930.11.12.3.

These two drawings formed part of a series all attributed to Lucas van Valckenborch and of which seven were sent to the British Museum. The obviously impossible attribution to Lucas van Valckenborch may conceal a real tradition in favour of one of the family, and in the impossibility of studying the other drawings of the series it is safer to keep to this attribution. The style of the drawings, especially No. 2, shows, however, the closest resemblance to that of Hendrick van Cleef, with its central ruin on a hill so typical of Cleef's manner of composition. Even the other can be paralleled in the signed view of Florence at Hamburg (Prestel Publication of Hamburg Drawings, VIII, 4).

VEEN, Otho van (Otto Venius) (b. 1556; d. 1629). Painter and poet: b. at Leyden; pupil of Isaac Claesz Swanenburg; Otho's father, a partisan of the Spaniards, left Leyden in 1572 for Antwerp, moving thence to Aix and Liège, in the latter of which places Otho was a pupil of Dominic Lampsonius and of Jean Ramey; in 1575 he went to Italy and was for five years a pupil of Federico Zuccaro at Rome; returned to Liège in 1583 and was page to the Archbishop Ernest of Bavaria and visited the court of the Emperor Rudolf II; appointed court painter to Alexander Farnese, Governor of the Netherlands, in 1585; came to Antwerp in 1592 after Farnese's death; master in the Guild there, 1593; appointed court painter to the Archdukes Ernest and Albert, successively Governors of the Netherlands; d. at Antwerp.

Lit.: F. M. Haberditzl, *Die Lehrer des Rubens*, Vienna Jahrbuch, XXVII (1907–8), p. 191 ff.

1. A Painter and a Poet.

The poet, wearing a wreath, is seated on the l. and writes on a scroll with his l. hand; the painter, seated on the r., on a stool with lion's feet, is painting a picture of a winged sphinx on a panel placed on an easel; in the background to the l. is a physician examining a bottle, and further back still a forge; the scene takes place in a chamber.

[$6\frac{7}{8} \times 5\frac{11}{16}$ in.; 17·5 × 14·4 cm.] Grisaille painting in oil on paper.
Bequeathed by Richard Payne Knight, Esq., 1824.
Oo. 9—7.
Reproduction: Pl. LXXII.
Lit.: Vienna Jahrbuch, XXVI (1907–8), p. 222.

As pointed out by Haberditzl, the drawing is a preliminary study for the engraving in *Q. Horati Flacci Emblemata. Imaginibus in aes incisis, Notisque illustrata, Studio Othonis Vaeni Batauolugdunensis*, Antwerp, 1607, p. 147, illustrating "Cuique suum studium." The engraving is in reverse and there are many differences, chief among which is the fact that the poet is writing at a table and that the figures are in the open air.

The inscriptions on the drawing (not reproduced in the engraving) are as follows:—

humano capiti ferus (?) *pictor equinam.* (at the top of the panel); *Otho V. . . . f.* (at the bottom); and *pictoribus atque poetis / quid libet audendi* (?) (on the scroll on which the poet is writing).

Twelve original designs for the *Emblemata* are in the Pierpont Morgan Library, New York (reproduced, Pierpont Morgan Drawings, III, 146–157), but these correspond exactly with the engravings and do not form a series with the present drawing. Two more are in the Albertina (Benesch 223–4).

VERBOOM, Pieter (working early 17th century). The signature on the present drawing constitutes the only record that I can find of the artist. He can, of course, have nothing to do with the well-known landscape painter, Adriaen Verboom.

1. The Virgin and Child with St. Anne and St. Joseph.

The Virgin is seen half-length, seated in profile to the l., holding the Infant Christ on her lap ; St. Anne, behind on the r., holds out a bunch of grapes to Him ; St. Joseph is behind to the l.

[$11\frac{1}{4} \times 7\frac{9}{16}$; 28·6 × 19·2 cm.] Red chalk : signed at the bottom to the r. *p^r Verboom fecit* ; watermark, two crossed C's surmounted by a crown, type of Briquet 9320–9330.
Collection : Sloane.
5236—109.

The style points to some Antwerp mannerist of the beginning of the 17th century.

VERHAEGHT, Tobias (b. 1561 ; d. 1631). Landscape painter : b. at Antwerp ; visited Italy and was employed at Florence by the Grand Duke of Tuscany ; master in the Antwerp Guild, 1590 ; dean of the Guild, 1591 ; had numerous pupils, among them P. P. Rubens ; d. at Antwerp.

Lit. : F. M. Haberditzl, *Die Lehrer des Rubens*, Vienna Jahrbuch, XXVII (1907–9), p. 162 ff.

1. Landscape Composition with a Road.

View of an extensive valley broadening out in the distance ; there are rocks on either side of it with castles and buildings ; a road winds down the valley on the r., crosses the foreground and dips down again on the l.

[$9\frac{11}{16} \times 15\frac{3}{8}$ in. ; 24·6 × 39·1 cm.] Pen and brown ink and brown and blue wash.
Purchased, 1929.7.15.4.
Reproduction : Pl. LXXIII.

2. Alpine Landscape with a Lake.

The lake, in the centre, is connected with the distant sea by a river which flows down a broad valley ; rocks and mountains to r. and l. ; in the foreground the stump of a fir.

[$7\frac{3}{4} \times 14\frac{15}{16}$ in. ; 19·6 × 37·9 cm.] Pen and brown ink with washes of brown and blue : inscribed on back, *siti naturali di tician.*
Purchased, 1928.4.17.7.

This and the preceding drawing are characteristic examples of Verhaeght's very individual style.

3. Landscape Composition with Caves.

On the l. is a tree, and below it a hut ; to the r., a hill in which three caves have been excavated ; landscape with a river to the l.

[$7\frac{15}{16} \times 11\frac{7}{16}$ in. ; 20·2 × 29 cm.] Pen and brown ink and brown wash, crumpled and stained ; backed, no watermark visible.
Collection : Sloane.
5214—92.
Reproduction : Pl. LXXIII.

Attributed to Momper in the inventory of 1837 ; the handling, however, is obviously that of Verhaeght ; cf. especially the distant mountains and the sky.

4. Landscape with a Sportsman.

On a road on the l. is a man on horseback, accompanied by another on foot with a brace of hounds; the road passes through a wood on the l.; to the r. is a stream and in the distance a castle on a hill and a town.

[$7\frac{15}{16} \times 10\frac{3}{8}$ in.; 18·5 × 26·3 cm.] Pen and brown ink, stained with oil.
Collection: Sloane.
5236—64.

Attributed to Momper in the inventory of 1837. The attribution to Verhaeght, due, I believe, to Dr. Karl Tolnai, seems to me not beyond doubt.

VINCKEBOONS, David (b. 1578; d. 1629). Painter, miniaturist and draughtsman for the engraver: b. at Malines; pupil of his father, Philip Vinckeboons, who moved to Antwerp in 1580 and after 1586 to Amsterdam, accompanied by his son; David remained at Amsterdam and d. there; he painted, and drew for the engraver, subjects mainly taken from peasant life.

1. The Garden of Eden.

Adam is seated under a tree to the r.; Eve stands before him to the l.; they are surrounded by all sorts of animals, including a unicorn on the extreme l. and a lion in the foreground on the r.

[$6\frac{7}{8} \times 6\frac{5}{8}$ in.; 17·5 × 16·8 cm.] Pen and brown ink and grey and blue wash: signed with monogram *DVB* in bottom l. corner; watermark (indistinct), a large coat-of-arms.
Bequeathed by F. W. Smith, Esq., through the National Art-Collections Fund.
1923.1.13.19.

2–5. Series of Drawings illustrating the Parable of the Prodigal Son.

Pen and brown ink and brown and grey-blue wash, the outlines indented for transfer: backed, no watermarks visible.
Collections: B. West, Beckford.
Purchased, 1848.11.25.4...7.

2. The Prodigal Son Takes Leave of his Father.

He is on horseback, going out of the gate of his father's house, on the r.; his father stands beside him and has just handed him a bag of money; two ladies, a man in a hat and a serving-man are on the r., and a groom holds the horse's bridle; in the distance to the l. beyond a stream, a man on horseback and another on foot.

[$8\frac{5}{8} \times 11\frac{5}{16}$ in.; 22 × 30·3 cm.]
Reproduction: Pl. LXXIV.

3. The Prodigal Son Dissipating his Inheritance.

On the l. is a company of men and women seated at a table in an arbour; an old woman on the extreme l. marks up the score; on the r. are a man and a woman dancing; in the background the Prodigal Son being driven from the inn by women with brooms.

[$8\frac{9}{16} \times 12\frac{3}{8}$ in.; 21·8 × 31·3 cm.]

4. The Prodigal Son as a Swineherd.

He kneels beside the trough, out of which the swine are eating (imitated from Dürer), on the l.; on the r. he is seen again in conversation with a man and two children in front of a cottage; further back, a figure passing through a gate; landscape with a church beyond.

[$8\frac{5}{8} \times 11\frac{7}{8}$ in.; 22 × 30·2 cm.]
Reproduction: Pl. LXXIV.

5. The Prodigal Son Received by his Father.

He kneels on the r. and is embraced by his father, who has come out of the mansion on the l.; two pages carrying garments follow the father, and a young lady stands in the doorway on the l.; beyond, the fatted calf being killed and the banquet in progress under an arcade.

[$8\frac{5}{8} \times 11\frac{7}{8}$ in.; 22 × 30·3 cm.]

The four drawings are for the series of engravings by J. C. Visscher, of which the first has on a stone to the l. *DVBoons Inventor*; to the r. *J. C. Visscher fecit W. Jans : exc.* (Wurzbach 35; published, according to him, in 1608).

6. The Agony in the Garden.

Landscape composition with small figures; the Saviour kneels in a clearing in a wood on the r. and three apostles are stretched on the ground at some little distance from Him; in the foreground on the l. is a marshy stream, and in the distance the soldiers, led by Judas, are coming through a gate; Jerusalem is seen beyond.

[13 × 19 in.; 33·1 × 48·3 cm.] Pen and black ink and grey wash, the outlines indented for transfer.
Collections: Rev. Frank Parker, Bishopric of Truro.
Purchased, 1930.4.14.5.

The drawing is for the engraving by Jan Londerseel (Wurzbach 20; more fully described by Zani, *Enciclopedia*, Part II, Vol. VII, p. 180), The engraving, signed *David Vinckeboons Inventor. Joan. Londerseel sculptor*, is in reverse.

7. Peasants Carousing outside a Cottage.

On the l. at a table are seated three couples, drinking and making love; to the r. a man and a woman dancing, preceded by a child; in the door of the cottage behind, a man playing the bagpipes and a woman.

[$4\frac{11}{16} \times 6\frac{3}{8}$ in.; 10·3 × 16·1 cm.] Pen and brown ink and brown and grey wash.
Purchased, 1847.3.18.66.

The drawing corresponds almost exactly, in reverse, with the etching signed with the monogram and attributed to Vinckeboons himself (not described by Wurzbach). Only a figure of Death, which appears running across the field in the background to the l. of the drawing, has been omitted from the etching.

8. Beggars at the Door of a House.

A gentleman, inside the door of his house on the r., distributes alms to a woman with a child; three other beggars, one a cripple, and three children approach from the l.

[$7\frac{1}{4} \times 9\frac{5}{16}$ in.; 18·3 × 23·6 cm.] Pen and black ink and grey and blue wash: signed bottom l. with monogram *DVB* and dated 1609.
Collections: Robinson, Malcolm (Cat. 572).
Purchased, 1895.9.15.1030.
Reproduction: Pl. LXXIV.

Underneath is the following inscription, in a formal hand :—

Als Gij Aelmissen doet so laet u slincker hant niet weeten wat u rechter handt doet Op dat u Aelmisse verborgen sij / sod . . . . ben uaeden diet int verborgen aensiet / salt u int openbaer vergelden. / Enz geet niet der gedeijlsaemheijt / u bant met soedaenige offerhanden behaechtmen Goode.

9. A Wedding Feast.

The feast takes place in the open air; on the l. are cottages, to the r. a church; the bride sits at table in front of a cloth on the r.; in the space between peasants are drinking and dancing.

[$6\frac{5}{16} \times 9\frac{7}{8}$ in.; 16 × 25·1 cm.] Rapid sketch in pen and brown ink with washes of colour.
Collection: E. Rodrigues.
Purchased, 1927.7.12.13.

Compare a drawing at Berlin, reproduced on pl. 211 of the Berlin Catalogue.

ATTRIBUTED TO DAVID VINCKEBOONS.

10. A Wood with a River and a Castle in the Distance.

To the r. of the centre are two trees crossing each other and a similar pair on the extreme l.; in the distance to the l. is a river crossed by a bridge which leads to a château; a stream crossed by a bridge is on the r. also.

[$6\frac{3}{16} \times 8\frac{3}{16}$ in.; 15·7 × 20·8 cm.] Pen and brown ink washed with brown and blue: inscribed *R: Savrij* in r. bottom corner in a 19th century hand; no watermark.
Purchased, 1872.10.12.3308.

There is an old attribution *D: V: Boons* in ink on the *verso*, an attribution which is certainly worth more serious consideration than the later one to R. Savery. It is true that there are none of Vinckeboon's unmistakable tricks of drawing to be found here, but the type of landscape is quite like his.

VOS, Martin de (b. 1531 or 2; d. 1603). Painter and draughtsman for the engraver: b. at Antwerp; pupil of his father and of Frans Floris; visited Italy, probably in 1552; pupil of Tintoretto, whose landscape backgrounds he is said to have painted; master in the Antwerp Guild, 1558; dean, 1572; d. at Antwerp. De Vos was largely occupied in providing drawings for engravers; large numbers of these drawings and countless engravings after his designs exist.

For drawings formerly attributed to Martin de Vos, *see* above, Hendrick de Clerck, No. 2, and below, Pieter de Witte, No. 1.

1–20. Series of Twenty Drawings illustrating the Life of Christ.

[Varying between $7\frac{5}{8} \times 5\frac{1}{8}$ in. (19·3 × 13 cm.) and $7\frac{1}{16} \times 4\frac{3}{4}$ in. (18 × 12·1 cm.)] Pen and brown ink and brown wash, in some cases heightened with white; the outlines of most marked with a stylus for transfer.
Purchased, 1906.7.23.4....23.
Reproduction (No. 4): Pl. LXXV.

1. The Nativity [1].

2. The Last Supper [3].

3. Christ Washing the Feet of the Disciples [4].

4. The Agony in the Garden [5].
Signed bottom r. *M D VOS·F·1589.*

5. The Soldiers come to take Christ are Struck Down [6].

6. The Kiss of Judas [7].

7. Christ before Caiaphas [9].

8. Peter's Denial of Christ [8].

9. Christ Brought before Pilate [10].

10. Christ before Herod [11].

11. Christ Scourged [12].

12. Christ Crowned with Thorns [13].

13. Christ Shown to the People [14].

14. Christ Carrying the Cross [16].

15. Christ on the Cross [18].

16. The Harrowing of Hell [21].

17. Christ Taken Down from the Cross [19].
Signed bottom l. *F. M. D*—1589.

18. The Entombment [20].

19. Christ Rising from the Tomb [22].

20. Christ Appearing to St. Mary Magdalene (not engraved).

All except one (No. 20) are engraved, in reverse, and appear in the collection *Thesaurus Novi Testamenti elegantissimis iconibus expressus continens historias atque miracula dni nostri Iesu Christi*, no date, most of the plates in which bear the name of Gerard de Jode as publisher. This was almost certainly not their first appearance; they may have been commissioned as illustrations to some liturgical work or issued as a separate series of plates. The engraving corresponding to No. 15 (as well as others, the drawings for which are missing) bears the name of Petrus de Jode as engraver; none has any name of designer. The number of the corresponding engraving is added in brackets after each drawing.

21–28. Series of Eight Drawings illustrating the Acts of the Apostles.
[Varying between $7 \times 5\frac{3}{16}$ in. (17·7 × 13·2 cm.) and $6\frac{5}{8} \times 4\frac{13}{16}$ in. (16·7 × 12·2 cm.)] Pen and brown ink and brown wash, heightened with white; the outlines indented for transfer.
Purchased, 1906.7.23.24....31.
Reproduction (No. 24): Pl. LXXV.

21. The Descent of the Holy Spirit [1].

22. The Death of Ananias and Sapphira [3].

23. The Baptism of the Eunuch by Philip [5].

24. The Escape of St. Paul in a Basket [12].
Signed bottom r. *VOS* 1590.

25. St. Paul Cured of his Blindness [7].

26. St. Peter Delivered from Prison by an Angel [9].

27. The Sacrifice at Lystra [11].

28. Paul and Silas Cast out a Devil from a Woman and are Beaten [10].

All are engraved and appear in the same collection as the preceding series, each with two lines of Latin verse underneath. There are twelve engravings in the series, so that the drawings are not complete.

29. Illustration to the Song of Solomon.
Christ, as the bridegroom, holding the Cross, stands on the l. outside the temple and touches the bride, who is seated within, on the shoulder; a priest and congregation in the interior of the temple.
[$7\frac{3}{8} \times 10$ in.; 18·8 × 25·4 cm.] Pen and brown ink and brown wash, heightened with white.
Purchased, 1872.10.12.3324.
Reproduction: Pl. LXXV.

Engraved, in reverse, as No. 2 of a series of five engravings illustrating the Song of Solomon. The engraving has eight explanatory lines of Latin verse underneath : *Quam vero egregiis . . . dum supplicet.*

COPY AFTER MARTIN DE VOS.

30. The Sanguine Temperament.

Half-length figures of a lady and gentleman seated in front of a table on which are flowers in a vase, fruit and a book ; the gentleman plays the lute, and the lady, who is on the l., holds a song-book and leans on the gentleman's shoulder ; in the distance various scenes illustrating the sanguine temperament.

[7 × 8⅜ in. ; 17·8 × 21·4 cm.] Pen and dark brown ink.
Collection : Sloane.
5237—83.

No attribution in the inventory of 1837 ; Goltzius in the MS. catalogue of the Sloane Collection, 1845. The drawing is in fact a copy of the engraving by P. de Jode after Martin de Vos in the series of the Four Temperaments.

VRANCX, Sebastian (b. 1573 ; d. 1647). Painter : b. and d. at Antwerp ; pupil of Adam van Noort ; visited Italy, 1597 ; master in the Antwerp Guild, 1600 ; captain in the Antwerp militia, 1626 ; painter of military subjects.

1. Reaping.

The reapers are seated at their meal in a distant field on the l. ; to the r. in the foreground is a man with a scythe, accompanied by a woman with a rake and preceded by a child and a dog ; to the l. and r. are other figures.

[8⅝ × 13 in. ; 21·9 × 33·1 cm.] Pen and brown ink and brown wash : monogram ⅄ in bottom l. corner ; watermark, a fool's cap.
Collection : Sloane.
5214—262.

The monogram looks genuine, but the drawing is so feeble that it can hardly be an original, unless it is entirely reworked. Compare the signed drawings at Brunswick (reproduced, Prestel Publication, No. 66) and Weimar (do., II, 29). Possibly the original of the present drawing formed one of a series of Seasons with the Weimar drawing.

VREDEMAN DE VRIES, Jan (Hans) (b. 1527 ; d. after 1604). Painter, architect and designer : b. at Leeuwarden ; pupil of a glass-painter there, Reyer Gerritsen ; worked at Campen and Malines ; engaged in Malines and Antwerp on decorative work for the triumphal entries of Philip II in 1549 ; worked in Antwerp for Hieronymus Cock and other publishers about 1563 ; took refuge from the Alvan persecution in Aix, 1570 ; went thence to Liège, but returned to Antwerp in 1575 and was employed by the city as engineer of the fortifications until the capture of the place by Parma in 1585 ; entered the service of the Duke of Brunswick at Wolfenbüttel, 1589 ; at Hamburg, 1591 ; employed by the city of Dantzig, 1596 ; then at Prague in the service of the Emperor Rudolf II ; returned to Hamburg, then at Amsterdam and the Hague, and finally again at Hamburg.

For a drawing formerly attributed to Jan Vredeman de Vries, *see* above, Lambert van Noort, No. 2.

ATTRIBUTED TO JAN VREDEMAN DE VRIES.

1. A Courtyard.

On either side are the large piers; further back a wide central arch with two smaller flanking arches; through the central arch there is a view of a courtyard, at the end of which is a building with a clock; figures in the foreground.

[$6\frac{3}{8} \times 8\frac{1}{16}$ in.; 16·1 × 20·4 cm.] Pen and brown ink and brown wash over black chalk.
Collection: Sloane.
5214—145.
Reproduction: Pl. LXXIII.

The attribution to Vredeman de Vries, which goes back to the inventory of 1837, appears very doubtful. The costume of the man in the foreground on the r. looks like that of the second quarter of the 17th century. Nor does the architecture show any unmistakable characteristics of de Vries' style: it is on the contrary rather reminiscent of that of Dirk van Delen.

VREDEMAN DE VRIES, Paul (b. 1567; d. after 1630). Painter, architect and designer: b. at Antwerp; burgher of Amsterdam, 1604; worked in company with his father for the Emperor Rudolf II at Prague.

1. Interior of a Room.

Doors are in the r. hand wall, the wall facing the spectator and the l. hand wall, through the last of which a newel staircase is visible; a chimney-piece is on the r., beyond the door, a dresser on the l. and windows in the l. hand and end walls.

[$7\frac{5}{16} \times 10\frac{5}{16}$ in.; 18·6 × 26·1 cm.] Pen and brown ink and grey, brown and blue wash: signed over door to the r. with initials *PA VR*; no watermark.
Collection: W. Mayor (A Brief . . . Description of a Collection of Original Drawings . . . formed by the late Mr. William Mayor, London, 1875, No. 866 as P. de Hoogh).
Purchased, 1876.12.9.626.
Reproduction: Kleinmann, Serie II, Bl. 33 (reversed; as P. de Hoogh).

The architecture and decoration of the room agree very closely with similar interiors by Jan Vredeman de Vries; cf. the signed picture at Hampton Court (No. 648) of Christ in the house of Martha. There is no record of Paul's signature in exactly this form, but Wurzbach gives a monogram composed of the same letters *PA VR*, and there can be little doubt that it belongs to Paul Vredeman de Vries.

WEERDT, Adriaen de (b. about 1510?; d. 1590). Painter: b. at Brussels; pupil of Christiaen van den Queborne at Antwerp; visited Italy, where he was influenced by Parmigiano, returning before 1566; took refuge from the Spaniards at Cologne and d. there.

ATTRIBUTED TO ADRIAEN DE WEERDT.

1. Christ Disputing with the Doctors.

He is seated on a throne, raised on two steps, on the r.; one doctor with a book stands on the extreme r.; the others are seated on the l., facing Jesus; other figures in the background.

[7 × 9⅛ in.; 17·8 × 23·2 cm.] Pen and brown ink and light brown wash: inscription at the bottom cut and undecipherable; watermark, a coat-of-arms, a tree on a triple mount (della Rovere), like Briquet 969.
Collection: Sloane.
5236—101.
Reproduction: Pl. LXXV.

The attribution, first found in the MS. catalogue of the Sloane Collection, 1845, appears, on comparison with the engravings after de Weerdt, a perfectly reasonable one. The handling however seems to differ from that of the four drawings at Vienna (Benesch 134–137), which are certified by engravings. I cannot make " de Weerdt " of the cut inscription at the bottom. The artist is certainly a Netherlander, strongly influenced by Parmigiano, and probably, to judge from the Italian paper, working in Italy. Possibly the compiler of the 1845 catalogue, whose attributions of 16th century Flemish drawings are generally quite wild, had in this case some undisclosed and substantial tradition for naming the drawing de Weerdt.

WIERIX, Jan (b. about 1549; d. after 1615). Engraver and draughtsman: b. at Antwerp; master in the Guild there, 1572; married Elisabeth Bloemsteyn, 1576; at Delft with his brother Jerome, 1578; d. at Antwerp.

1–19. Nineteen Illustrations to Genesis.

[3¾ × 4⅞ in.; 9·5 × 12·3 cm.; subjects enclosed in rectangular frames, 3 9/16 × 4 11/16 in.; 9·1 × 12 cm.] Pen and brown ink on vellum.
Purchased, 1848.2.12.87....105.
Reproductions (Nos. 15 and 16): Pl. LXXVI.

1. God Creating the Heavens.
Signed bottom to r. *Iohan wiricx inuentor.*

2. God Dividing the Waters.
Signed bottom to r. *Iohan wiricx inuē.*

3. God Creating the Earth and its Fruits.
Signed bottom to l. *Iohan wiricx inuē.*

4. God Creating the Lights in the Firmament.
Signed bottom r. *Iohan wiricx inventor.*

5. God Creating the Animals.
Signed bottom l. *Iohā wiricx inuē.*

6. God Creating Adam and Eve.
Signed on tablet bottom l. *Iohan wiricx inuē.*

7. God Addressing Adam and Eve after the Creation.
Signed bottom to r. *Iohan W inuē.*

8. Eve Tempting Adam.
Signed bottom to r. *Iohan wiricx inuē.*

9. Adam and Eve Seeking to Hide themselves.
Signed bottom to r. *Iohan wiricx inuē.*

10. The Expulsion.
Signed bottom l. *Iohan wiricx Inuē.*

11. Adam Building himself a Habitation.
Signed bottom centre, *Iohan wiricx inue.*

12. Adam Tilling the Earth.
Signed bottom to r. *Iohan wiricx inuentor.*

13. The Sacrifice of Cain and Abel.
Signed bottom r. *Iohan wiricx inūē.*

14. Men become Workers of Metal.
Signed on parapet to l. *Iohan wiricx inuentor anno* 1606.

15. God Speaking with Noah.
Signed bottom to l. *Iohan wiricx inūē.*

16. Noah and his Family going into the Ark.
Signed bottom centre, *Iohan wiricx inuentor.*

17. The Deluge.
Signed below centre of lower margin, *Iohan wiricx inuentor.*

18. Noah, his Family and the Animals going forth from the Ark.
Signed bottom centre, *Iohan wiricx i . . .*

19. Noah's Sacrifice.
Signed on tablet bottom l. corner, *Iohan wiricx inuentor* 1606.

The series lacks at least one subject, Cain killing Abel. In the inventory of the Archduke Leopold of Austria, 1659, are included twenty small pen drawings with representations of the Creation of the World up to the Flood, in ebony frames, by Johann Wiricx (Vienna Jahrbuch, I (1883), II Teil, p. clx : No. 160). Whether the present drawings are identical with those described, which are not now in any of the Vienna collections, cannot be certainly decided. The series of the Passion, Nos. 20–26 following, are repetitions of a similar set at Vienna, and Wierix may also have drawn two sets of the Creation. In fact, six of a set are at Berlin (Nos. 13599–13604 ; pen and ink on vellum, 9·5 × 12·5 cm.), and the fact that this includes three of the same subjects as in the present set shows that it formed part of another series, which may equally well be that described in the Archduke's inventory.

For a description of this type of drawing in imitation of engraving, *see* Arpad Weixlgärtner, *Ungedruckte Stiche* in Vienna Jahrbuch, XXIX (1910–11), p. 358 ff.

The compositions are original though largely influenced by the series designed by Martin de Vos (*Boni et Mali Scientia*, Antwerp, 1583 ; engraved and published by Jan Sadeler).

This series and the seven following were, when purchased, contained together in a volume.

20–26. Seven Scenes from the Life of Christ.

[4⅛ × 4⅛ in. ; 10·5 × 10·5 cm. ; without circles, diameter 4 in. ; 10·1 cm.]
Pen and brown ink on vellum.
Purchased, 1848.2.12.106 . . . 112.
Reproductions : No. 25, Pl. LXXVII ; No. 26, Pl. LXXVI.

20. Christ Washing the Feet of His Disciples.
Signed bottom centre, *Iohan Wiricx inuentor.*

21. The Last Supper.
Signed on ground at bottom to l. *Iohan Wiricx inuentor.*

22. The Agony in the Garden.
Signed on stone in centre at bottom, *Iohan Wiricx inuentor.*

23. The Taking of Christ.
Signed bottom centre, *Iohan Wiricx inūē.*

24. Christ Carrying the Cross.

Signed bottom to r. *Iohan Wiricx inue.*

25. The Crucifixion.

Signed bottom to l. *Iohan Wiricx inue.*

26. Christ on the Cross.

Signed on stone at bottom, *Iohan Wiricx inuentor.*

A series of ten roundels of exactly the same size by Jan Wierix are in the Albertina (8 : Benesch 203–210) and in the Kunsthistorisches Museum (2), Vienna. This series includes *Christ before the High Priest*, *Christ before Pilate*, *Ecce Homo*, *Pilate washing his hands*, and the *Scourging*, which do not appear in the present series, while, on the other hand, *Christ washing the feet of His Disciples* and one version of the *Crucifixion* are not represented there. *The Last Supper*, *the Agony in the Garden*, *Christ taken*, *Christ carrying the Cross*, and the *Crucifixion*, at Vienna, are very similar to, though not identical with, the corresponding subjects in the present series. Seven of the Vienna roundels are dated 1599 ; it would be impossible to say whether they are later or earlier than those in the British Museum.

JAN AND JEROME WIERIX.

27–29. Three Scenes from the New Testament.

[Oval, $2\frac{1}{16}$ × $2\frac{13}{16}$ in. ; 5·2 × 7·2 cm.] Pen and light brown ink on vellum.
Collections : Dimsdale (stamp on back), Mercer, Whitehead, Malcolm (Catalogue, 874 *a*, *b*, *c*).
Purchased, 1895.9.15.1349.....1351.

27. The Annunciation.

Signed bottom centre, *Iohan Wiricx inue.*

28. The Betrayal.

Signed between legs of soldier to r. *Iohan Wiricx inventor.*

29. Christ Crucified between the two Thieves.

Signed bottom a little to the r. *h wiricx inventor.*

It would, without the signature, which had remained unnoticed, have been quite impossible to distinguish between the work of Jan and his brother Jerome (Hieronymus).

JAN WIERIX.

30. Whole-Length Portrait of a Lady.

She stands turned slightly to the l. and holds a fan in her r. hand and a handkerchief against her body in her l. ; she is dressed in an elaborate costume with slashed and puffed sleeves and a skirt embroidered with a pattern of flames ; a book is attached by a cord to her waist.

[$9\frac{1}{2}$ × $6\frac{11}{16}$ in. ; 24·1 × 17 cm.] Pen and ink on vellum : signed to l. *Johan W. F.* 1584.
Collections : James West (Sale, Christie's ? lot 768), Malcolm (Catalogue, Add. 23).
Purchased, 1895.9.15.1352.
Reproduction : Pl. LXXVII.

The drawing is said to represent the wife of Jean Pilier, of whom there is an engraved portrait by Wierix (Alvin 2014). As, however, the engraving is dated 1605 and the sitter's age given as twenty-one, she must have been born in 1584, which is the date of the present drawing, and the identification must be ruled out in spite of a real resemblance in feature between the two women.

ATTRIBUTED TO JAN WIERIX.

31. The Descent into Limbo (after Dürer).

[4½ × 2$\frac{15}{16}$ in.; 11·5 × 7·4 cm.] Pen and light brown ink.
Bequeathed by Richard Payne Knight, Esq., 1824.
Oo. 9—3.

A very close and careful copy of the engraving, B. 16. The attribution to Wierix occurs in the inventory of 1837 and may represent a sound tradition. It is obviously impossible to decide such a point on stylistic grounds.

32. A Kneeling Negro Page (after Dürer).

[4⅝ × 2⅞ in.; 11·7 × 7·3 cm.] Pen and brown ink.
Bequeathed by Henry Vaughan, Esq.
1900.8.24.136.

Copy of a figure in the engraving of Pilate Washing his Hands, B. 60. The attribution to Wierix is a recent conjecture.

33. Christ, His Disciples and the Virgin.

He is seated on a seat raised on a step to the r., with St. John (?) on His r. and St. Peter on His l.; the Virgin enters the room through an arch to the l.; three doctors are on the l. by a table, a chair is in the middle foreground, and another disciple to the r.

[3$\frac{11}{16}$ × 2$\frac{11}{16}$ in.; 9·4 × 6·8 cm.] Pen and brown ink and brown wash, heightened with white.
Collection: Sloane.
5224—59.

The attribution first occurs in the MS. catalogue of the Sloane Collection, 1845. It is obviously an engraver's drawing, but the attribution to any of the Wierix family is doubtful.

WITTE, Pieter de (Candido) (b. about 1540 or 1548; d. 1628). Painter: b. at Bruges; was in Florence as early as 1559 designing tapestry; went in 1564 to Rome with Vasari, whom he assisted in the painting of the great staircase in the Vatican; also helped Vasari with the painting of the dome in the Duomo at Florence, 1577; entered the service of Duke Albert V of Bavaria in the same year; after the latter's death in 1586 worked, with Hans von Aachen and Frederik Sustris, for his successors, William V and Maximilian I; d. at Munich.

Lit.: Kurt Steinbart, *Die Niederländischen Hofmaler der Bayrischen Herzöge, Marburger Jahrbuch für Kunstwissenschaft*, IV.

1. The Descent from the Cross.

The body of Christ, in the centre at the foot of the Cross, is supported by Joseph of Arimathea; on the r. stands an elderly man carrying the crown of thorns, while St. Mary Magdalene kneels in front and wipes the feet of the Saviour; in the background to the l. is the Virgin supported by St. John and two other women.

[13⅜ × 10⅞ in.; 34 × 27·5 cm.] Point of the brush and black on pinkish prepared surface: inscribed on the ground to the l. *martin de vaux iuenit* (sic) *et fecit.*
Collections: J. Thorne, Sir W. Murray (Sale, Sotheby's, April 27th, 1927, lot 76).
Purchased, 1927.5.18.5.
Reproduction: Pl. LXXVIII.

The attribution to Martin de Vos (if by "de vaux" he is intended), though apparently old, cannot be maintained. There is little resemblance between the style of this drawing and the well-known and characteristic manner of de Vos. The rather unusual technique for a drawing of this date seems to be characteristic of de Witte; cf. the drawings for tapestry at Munich, reproduced Steinbart *loc. cit.* Abb. 95 and 98, which have a precisely similar touch and technique, to judge from the small reproductions. The types, the drawing of the hands, etc., also accord well with de Witte; cf. especially the composition of the Last Supper in half-length figures engraved by Jan Sadeler.

2. The Adoration of the Shepherds.

The Infant Christ lies on a couch in the centre; the light emanates from Him; to the l. kneels the Virgin; on the r. is a kneeling shepherd in profile and a large dog; to the l. a shepherd seen from the back, holding a child by the hand; above, three cherubs hover holding a scroll with the legend *GLORIA IN EC....CI DE....PAX.*

[13¾ × 10$\frac{1}{16}$ in.; 35 × 25·5 cm.] Pen and brown ink and light brown wash; squared in black chalk: no watermark.
Presented by Sir W. C. Trevelyan.
1871.12.9.6324.

The attribution to De Witte, that of the writer, rests on the resemblance of the composition to the engraving of the same subject by Lucas Kilian after De Witte. In spite of difference in detail the general treatment is so similar that the same artist must be responsible for both. Details of drawing also resemble those in the previous number; cf. the foreground and the faces in the background in each. On the *verso* is a slight sketch of an arm and part of another limb, in red chalk.

WTTEWAEL (UYTEWAEL), Joachim Anthonisz (b. about 1566; d. 1638). Painter: b. at Utrecht, the son of a glass-painter whose pupil he was; then about 1584 pupil of Joost de Beer, a pupil of Floris; visited Italy, where he remained four years, and also France; returned to Utrecht in 1592 and remained there until his death.

Lit.: C. M. A. A. Lindeman, *Joachim Anthonisz Wttewael*, Utrecht, 1929.

1. Design for a Piece of Plate.

The piece is in the form of a two-storied temple, surmounted by a dome, on which is a female figure; the dome is supported by eight satyrs as caryatids; in the lower story is a female figure of Fame with a trumpet.

[14 × 8¾ in.; 35·6 × 22·3 cm.] Pen and brown ink and grey wash on paper tinted grey, heightened with white: signed along cornice between upper and lower orders, *Joachim Wte Wael fecit anno* 1608.
Collection: Sir Thomas Lawrence.
Purchased, 1872.10.12.3322.
Reproductions: Lindeman, *op. cit.*, Pl. XXXVII; Pl. LXXVII.
Lit.: Lindeman, *op. cit.*, p. 257, No. 2.

2. The Rest on the Flight into Egypt.

The Virgin, with the Child on her lap, is seated on the ground and takes some grapes from a basket with her r. hand; behind to the r. Joseph saddling the ass.

[14⅞ × 11⅞ in.; 37·7 × 30·1 cm.] Pen and brown ink and brown wash: watermark, an eagle displayed with the arms of Bâle on its breast, like Briquet 1370.
Bequeathed by the Rev. William Fawkener, 1769.
5210—55.

No attribution in the inventory of 1837; B. Spranger in the MS. catalogue of the Fawkener Collection, 1845. Dr. Rosenberg's attribution to Wttewael, made on the mount, appears to be the right one. It would belong to his earlier period.

WYNTGIS, Eevert. Draughtsman, working about 1600; only known from the drawing described below; possibly related to the collector Melchior Wyntgis of Middelburg, often referred to by Karel van Mander in his *Schilderboeck*.

1. A Card Party.

Half-length figures seated round a table; on the l. is a man wearing a plumed hat and slashed doublet; in the centre an old lady, wearing a large ruff, with her back to the spectator, holding a wine-glass in her r. hand; on the r. a monk in profile to the l; behind on the r. an attendant standing, another lady at the table.

[Imp., $11\frac{1}{4} \times 20\frac{7}{8}$ in.; $28{\cdot}5 \times 52{\cdot}9$ cm.] Pen and brown ink and water-colours: signed at bottom to l. *Eeuert Wijntgis fecit*; watermark, two shields surmounted by a mitre, with a crozier and the initials *VD*, like Briquet 2199.
Purchased, 1882.1.14.199.
Reproduction: Pl. LXXVIII.

The style of the pen-work recalls that of the Haarlem mannerists of about 1600, but the subject rather suggests one of the Dutch Caravaggiesque painters like Dirk van Baburen.

IV.

ANONYMOUS DRAWINGS OF THE LATER XVITH AND BEGINNING OF THE XVIITH CENTURY.

A.—FLEMISH SCHOOL.

Arranged in chronological order.

1. Sketch Design for a Painted Four-Light Window.

Under an arcade supported by arches and Corinthian columns and surmounted by a pediment, under which reclines a figure of Abundance, the Virgin, holding the Infant Jesus, is seated facing to the l.; two angels crown her; in front of her to the l. kneels an armed knight, wearing a surcoat on which are his arms (quarterly, 1 and 4, a lion rampant, 2 and 3, a cross engrailed); St. John the Baptist stands on the extreme l. with his l. hand on the knight's shoulder; behind and between the Virgin and the donor stand a cowled saint with a chalice and a cross (St. Thomas Aquinas?) and, on the extreme r., another cowled saint, holding a sword in his l. hand and having a knife stuck in his head (St. Thomas of Canterbury); below are eight blank shields arranged in two rows.

[$10\frac{7}{8} \times 4\frac{1}{4}$ in.; $27 \times 10{\cdot}8$ cm.] Pen and brown ink and pink and blue wash over red chalk.
Collection: G. Fairholme (from a volume mainly of Swiss designs for glass, purchased at Berne, 1829).
Purchased, 1899.1.20.43.
Reproduction: Pl. LXXIX.

The arms on the surcoat of the kneeling donor are probably (as Mr. A. Van de Put has informed me) those of the family of Witthem ; quarterly, 1 and 4, sable, a lion rampant, or (Brabant) ; 2 and 3, argent, a cross engrailed, azure. The person represented might be Jean de Witthem. Baron de Beersele et de Bautershem, Grand Veneur of Brabant, 1577 and 1578 (d. 1588). The presence of St. John beside the donor would probably imply that the latter's Christian name was also John.

The architecture and the arrangement of the figures is similar to that in windows in St. Gudule at Brussels, especially to that with Louis II and Mary of Hungary, 1547 (lower part). The form of the window, with its four lights and complete absence of tracery above, corresponds with that of the windows in the church at Gouda, rebuilt about 1553. The rather realistic type of the St. John recalls the type of Pieter Aertsen, but the designer is more likely to be Flemish.

2. Moses and the Burning Bush.

Moses is seated at the foot of a tree in the centre and removes his r. shoe ; the Lord appears in the middle of a cloud above a tree on the l. ; a flock of sheep is on the l. and an extensive landscape in the background.

[$7\frac{1}{4} \times 11\frac{1}{8}$ in. ; 18·5 × 28·3 cm.] Pen and rather reddish brown ink : inscribed in bottom r. corner, *pena di ticiano ucelli* ; watermark, the arms of Saxony.
Collection : A. von Wurzbach.
Purchased, 1927.5.18.1.
Reproduction : Pl. LXXIX.

The drawing, which at first sight seems to belong to the school of Patinir, is probably later, about 1550–60 ; cf. especially the cross-hatching on the tree, which recalls the manner of Hans Bol. The watermark suggests a German origin for the drawing, but certainly the inspiration is Flemish.

3. Christ in the House of Simon.

Christ, seated on the r., stretches out his r. hand to an apostle who holds a plate with two fishes ; ten other apostles are grouped behind ; in the background on the r. is the kitchen, with a figure at a cupboard.

[$10\frac{15}{16} \times 7\frac{15}{16}$ in. ; 27·8 × 20·1 cm.] Pen and brown ink outline over black chalk : inscribed in bottom r. corner in a later hand, *Michil Cocxil fe* ; in the centre at the top, 8 in red chalk ; watermark, a hand.
Collection : Sloane.
5236—107.

Design for, or tracing from, a stained-glass panel. The attribution to Coxcie, though it dates from the 17th or 18th century, is without justification. The style points rather to Pieter Pourbus the elder.

4. A Nightmare.

A sleeping man, at the door of a building in the background on the l., is supposed to be dreaming the fantastic shapes which surround him ; prominent among these are, on the l., a sort of lamp partly composed of a praying nun, supported on a single spurred human foot ; on the r., a creature with a crozier passing through its belly, mounted on a horse, and an armless creature composed in part of a pair of bellows.

[$9\frac{1}{16} \times 14\frac{1}{16}$ in. ; 24·6 × 35·7 cm.] Pen and grey-black ink, washed with grey ; squared for enlargement in black chalk, the squares at the top numbered ; backed, no watermark visible.
Purchased, 1859.7.9.2822.
Reproduction : Pl. LXXX.

The drawing, attributed to Bruegel in the register of 1859, was subsequently placed under Bosch's name. It is obviously an exercise in the Bosch *genre* by an artist of about 1550–60. The style suggests a copy ; it may be an engraver's drawing from a picture, though there is no indentation for transfer. The artist obviously has a strong anti-clerical bias ; cf. the nun on the l. and the man with the crozier on the r. He

might possibly be Cornelis Matsys, who is known to have made Bosch imitations. It is by none of the identifiable Bosch imitators, Mandyn, Huys or Verbeeck.

5. Fools Gaping up a Chimney and Butting their Heads against a Wall.

On the l. is a large chimney-piece, up which a group of men and women, wearing fools' caps, are gazing; to the r. a group of four fools are butting their heads against the wall; a fool looks through a door in the further wall to the r., and two men, in the costume of about 1500, look through a window to the l; *verso*, portrait head of Jean sans Peur, Duke of Burgundy.

[$8\frac{1}{16} \times 11\frac{3}{8}$ in.; 20·5 × 28·8 cm.] Pen and dark brown ink and grey wash with brown wash for the faces: dated 1566 at the bottom to the r.; watermark, a Gothic *P*.
Collections: ? Thomas Holbein (Sale, Sotheby's, May 8th and 9th, 1865, lot 309: "Portrait of Charles Duke of Burgundy with fools trying to outgape the oven on reverse by Vertue"); Cremer (Sale, Amsterdam, June 15th, 1886, lot 205).
Purchased, 1886.7.6.6.
Reproductions: Pl. LXXX; *verso;* Pl. LXXXI.

The drawing on the *recto* illustrates two Flemish proverbs: *Het is te vergeefs tegen de oven te gapen* (P. J. Harrebomée, *Spreckwoordenboek der Nederlandsche Taal*, Vol. II, Utrecht, 1861, p. 157), and *Hij loopt met zijn hoofd tegen den muur* (ibid., Vol. I, p. 327). They are inscribed in a slightly different form underneath: *die onwetende sotten gapen teghen den hoŭen* to the l. and *die haestighe ondiscrete sotten loopen metten hoofde* [*teghen den muur* ?] to the r. Five lines of Flemish verse on either side expand each proverb further. Those on the r. are hardly legible owing to damp; those on the l. read as follows:—

Alle die haer seluen qŭellen / dŭer o[n]wetenh[ijt] groot.
met and[e]r lien afftenen / diesewils o[n]danck betrape[n]
[d]en schatel vol pappe[n] waer haer goet finder noet
O[m] hare[n] mont te stoppen / e[n] da[n] gaen ligghe[n] slapen
[w]ant scalte v[er]gheefs tege[n] den hoŭen gapen.

Both proverbs are illustrated in Bruegel's picture of Flemish Proverbs at Berlin, but are treated by him very differently.

The drawing conforms closely in subject and size to engravings after Bruegel and others published about the same date by Hieronymus Cock in Antwerp (cf. the anonymous engraving called "Lippe Loer"). In style, however, it appears to approach more closely two etchings by Pieter van der Borcht the elder, published by Bartholomaeus de Mompere, especially that of the shoemaker's shop and infants' school combined, dated 1559. But it would, I think, be rash to ascribe the drawing on these grounds to van der Borcht (cf. on the subject of another drawing doubtfully ascribed to van der Borcht a note by the writer in *Old Master Drawings*, III (1928), p. 30). The early 16th century costumes of the men looking through the window may imply that the drawing, like No. 6, is a copy of a picture of that date, but it appears to have been the fashion to dress the participants in this type of satirical print in antiquated costumes, as the *genre* derived more or less directly from Bosch.

The portrait of Jean sans Peur, Duke of Burgundy, on the *verso* (wrongly described as that of Philippe le Bon in the Cremer Sale Catalogue), is obviously a copy of a contemporary portrait, like, but not identical with, the original of the engravings of Suyderhoef and Soutman. It is obviously by a different hand from the drawing on the *recto*, but more or less contemporary with it. The curious statement in the Holbein Sale Catalogue that both drawings are by Vertue must be a mistake, unless the drawing there described was in fact a copy of the present drawing made by Vertue, not the drawing itself.

6. The Bellows-Mender.

He sits on a chair before a bench on the r. and holds a pair of bellows in his l. hand; an old woman, accompanied by a small child, approaches from the l. and touches his elbow; behind her to the l. another woman

holding a pair of bellows, and on the extreme l. a man looking through a door; in a niche in the wall on the r. is an owl holding a dead bird, and on the wall a picture of "niemant."

[$7\frac{13}{16}$ × $11\frac{11}{16}$ in.; 19·8 × 29·6 cm.] Pen and brown ink and brown wash: in a roundel in the window is a pair of bellows with the initials *m. s.*, and in the bottom r. corner the date 1570; underneath, four lines of Flemish verse:—

Meester zoe bidick dan Voer myn nicht
harē blaesbalch en is oock nz dicht,
Dit oude leer is drooghe en Verrompen
ick en ben leech om dat te Verpompen.

Backed, no watermark visible.
Collections: Paignon-Dijonval (Catalogue by Bénard père, No. 1011), S. Woodburn (Sale, June 21st, 1854, lot 1170).
Purchased, 1854.6.28.47.
Reproduction: Pl. LXXX.

Attributed in the Paignon-Dijonval and Woodburn catalogues to H. de Bles, presumably because the owl in the niche was regarded as his signature. The drawing is actually, as pointed out to me by M. Edouard Michel, a copy from a picture in the Tournay Museum (or a replica of this). Compositions in the manner of Bosch found a ready sale in Antwerp in the period 1560–70, and the greater number of these was issued by Hieronymus Cock, who, it has been suggested, was possibly named after the painter of Bois-le-Duc and whose father, Jan de Cock, was also the author of *Diableries*. The resemblance in style between this and the drawing by Hieronymus Cock previously described (p. 150, No. 1) suggests that he was possibly the actual draughtsman of this also. The drawing looks as if it had been intended for engraving, though no such engraving apparently exists. An engraving of a lute-mender by F. Huys, an engraver much employed by Cock, appears to have been imitated from the same picture. The arrangement is very similar, but in reverse. I cannot explain the initials in the window. They probably refer to the subject rather than to the artist.

7. Cain Killing Abel.

Cain places his r. foot on Abel's chest and raises the bone in his r. hand, while he holds Abel with his l.; on the r. is a tree.

[$7\frac{1}{8}$ × $10\frac{3}{4}$ in.; 18 × 27·2 cm.] Pen and brown ink and brown wash: inscribed at the bottom to the l. *M H kerck*; watermark, a fleur-de-lys surmounted by a quatrefoil with a scroll with the name *J ? NIVELLE*, like Briquet 7089, underneath.
Collection: Sloane.
5214—251.

The drawing has nothing to do with Heemskerck; the types are rather those of Pieter Koecke and his followers in the second half of the century. It has the look of an engraver's drawing.

8. Head of a Man and Study of Christ.

The head, turned three-quarters to the r., is on the l.; the study, on the r., is for a Christ at the Column.

[$5\frac{15}{16}$ × $3\frac{7}{8}$ in.; ·15·1 × 9·8 cm.] Pen and brown ink. No register mark or note of provenance.

Described in the MS. catalogue of 1850 as by Frans Floris. It is a very slight sketch by some artist certainly influenced by Floris.

9. The Prodigal Son Wasting his Inheritance.

He is seated under a tree to the l., embraced by a woman beside him; a table, supported by winged sphynxes, is before them to the r.; behind the table is a group of two men and a woman singing from a book and a man standing playing the flute; to the r. a woman and a man drinking and holding a lute are seated; on the extreme l. an old woman is chalking up the score.

[10¾ × 17⅛ in.; 27·3 × 43·4 cm.] Pen and grey ink and grey wash: inscribed bottom l. corner, *VIII zo. brg*; an inscription below the pedestal of the table has been scratched out; watermark, a small crowned jug.
Purchased, 1864.5.14.251.
Reproduction: Pl. LXXXI.

The attribution to Frans Floris in the register of 1864 cannot be taken seriously. There is no resemblance in style or subject. It is much nearer to Lambert van Noort and may be by him. It should be compared with the drawing of Esther and Ahasuerus by van Noort described above (p. 174, No. 1).

10. A Man Directing Building Operations.

A gentleman is seated at a table in the open air, facing to the front; he points with his l. hand to workmen engaged on the roof timbers of a house in the distance on the l.; a workman holding a saw stands in profile to the l. in front of the table in the foreground; in the distance on the r. men are engaged in thatching a barn.

[10¾ × 10¼ in.; 27·2 × 26 cm.; in a circle, diameter 10¼ in.; 26·1 cm.] Pen and brown ink and red and grey wash: watermark, a dolphin, like Briquet 5841.
Collection: Sloane.
5226—172.
Reproduction: Pl. LXXXI.

Obviously a design for a stained-glass roundel, perhaps representing "Architecture" in a series of the Arts. Its style is not unlike that of the second Joseph series described below, but it is definitely superior and not, like them, a tracing or a copy.

11–17. The Story of Joseph.

[Varying between 11¾ × 7¾ in. (29·8 × 19·7 cm.) and $11\frac{3}{16}$ × $7\frac{3}{16}$ in. (28·4 × 19 cm.); the drawings have rectangular outlines with arched tops about 11½ × 7½ in. (29·2 × 19 cm.) in size.] Pen and brown ink outlines over black chalk: watermarks on Nos. 1, 3, 4 and 6, the monogram *IC* surmounted by a crescent and crown, like Briquet 5313.
Collection: Sloane.
5226—173...179.

11. Joseph with his Father; in the background, Joseph Relating his Dreams.

On the *verso* the letter "a" and the second of two lines of Flemish verse, partly cut and difficult to read: . . . *synen droom* . . .; also the draft of a letter in Flemish, in a different hand, having no connection with the drawing.
5226—178.

12. Reuben Looking into the Well; the other Brothers Slaughtering the Kid, and, in the background, Joseph's Coat Shown to Jacob.

On the *verso*:—

Ruben siet in den puten en vindt joseph niet
sy toonē skints rock bebloet met svaders groot verdiet.

5226—173.

13. Pharaoh's Dream.

On the *verso*:—

De coninck droomt eene swaren droom waer om hy soegt
onder den gheleerd(en) wat dien beduden moegt.

5226—174.

14. Pharaoh Gives Joseph his Ring.

On the *verso* the latter " g " and :—

als ioseph sconincs droom hadde gheexponeert
streckt hij hem eene[n] rinck aen enheesten hoch gheeert.

5226—175.

15. The Cup put in Benjamin's Sack, and, in the background, the Cup found there.

On the *verso* :—

Den cop wordt in beniamins sack ghesteken
josep laet hem kennen en wilt sijn vadr spreken.

5226—176.

16. Benjamin Seized at Joseph's Orders.

On the *verso* the letter " l " and :—

Joseph hout snymon ghevanghen en oorloost den rest
weder om thuys te reysen in haer gheweste.

5226—177.

17. Joseph Greeting his Father.

On the *verso* the letter " m " and :—

Jacob comt in egepten deur groot verlanghen
en wert van ioseph met grooter vreugden ontfanghen.

5226—179.

For stained-glass panels. The series is obviously incomplete and should have comprised twelve, as the last of the number letters on the *verso* is " m." The drawings are of poor quality and either copies or tracings from actual glass panels. The style points to Lambert van Noort, who, to judge from the number of drawings for glass by him still existing, was largely occupied as a designer of this type of glass panel. Compare the grouping and the architecture in these drawings with the signed drawing of Esther before Ahasuerus (p. 174, No. 1).

18–22. The Story of Joseph : Roundels.

[Diameter of circles about 11 in. ; 28 cm.] Pen and brown ink, washed with red.
Collection : Sloane.
5226—167...171.

18. Joseph Relating his Dreams to his Family.

[$10\frac{11}{16} \times 10\frac{11}{16}$ in. ; 27·1 × 27·1 cm.] Letter " A " (?) in bottom r. corner ; no watermark.
5226—170.

19. Joseph's Brethren Showing Joseph's Coat to Jacob.

[$10\frac{3}{16} \times 10\frac{1}{4}$ in. ; 26·3 × 26 cm.] Watermark, the name *PINETTE* on a scroll, like Briquet 12061.
5226—167.

20. Joseph Sold to Potiphar.

[$10\frac{9}{16} \times 10\frac{1}{2}$ in. ; 26·9 × 26·7 cm.] Letter " D " bottom r. ; watermark, as No. 19 ; on the *verso* :—

joseph de dromere
putifer coopt joseph niet dur om ghelt
en heeft over syn gheheel huys ghestelt.

5226—171.

21. Joseph and Potiphar's Wife.

[Cut circular; diameter, 10 in.; 25·4 cm.] On the *verso* a rough sketch of the same subject and of an ornament, and the inscription :—

putifers wyf was om boeleren met joseph gheq(uelt)
verlaet syn cleet en omloopt haer met ghewelt.

5226—168.

22. Joseph Taken to Prison.

[$10\frac{13}{16} \times 10\frac{9}{16}$ in.; 27·4 × 26·8 cm.] Letter " f " in bottom r. corner; no watermark; inscribed on *verso* :—

Die vrouwe beschuldicht joseph met om verstranghen(?)
en wert onnosel syner nogtans ghevanghen.

5226—169.

The series, designs for or copies or tracings from glass roundels, are in the style of Floris and his followers, about 1560.

23. A seated Oriental Soldier.

He is in profile to the r., seated on the ground, and holds a scimitar in his r. hand; a helmet lies on the ground to the l.; behind, sketched in chalk, is a standing soldier with sword and spear.

[6 × $4\frac{3}{16}$ in.; 15·2 × 10·7 cm.] Pen and brown ink on green paper, heightened with white: inscribed bottom r. *Solimano.*
Collection: Sloane.
5237—88.
Reproduction: Pl. LXXXII.

The two figures occur on a smaller scale, in reverse, on an engraving of the Resurrection, marked *C. de Pas. exc.*, with four lines of Latin verse underneath: *Non manet in Terris . . . reserare fores.* This engraving obviously belongs to a series of illustrations, but I have not been able to identify these or ascertain the name of the designer of the engraving. They would in all probability be repetitions on a smaller scale, and very likely reversed, of a larger series, from which the present drawing might well be copied. I do not think that the designer was, as is often the case with Crispin de Passe's engravings, Martin de Vos.

The drawing was without a name in the inventory of 1837, was attributed to Cock in the MS. catalogue of the Sloane Collection, 1845, and subsequently placed with drawings by Pieter Koecke.

24. Costume Designs for Horsemen in a Pageant.

The horseman on the l. advances to the r.; he wears classical armour and a cloak and carries a bâton in his l. hand; the horseman on the r., who advances to the l., carries sword and shield; on his helmet is a figure of Fortune and on his horse's head one of Cupid.

[$8\frac{1}{8} \times 11\frac{5}{8}$ in.; 20·6 × 29·5 cm.] Pen and brown ink and brown wash: watermark, a pilgrim in a circle, type of Briquet 7574.
Collection: Sloane.
5226—56.

No attribution in the inventory of 1837; Jan Walter van Assen in the MS. catalogue of the Sloane Collection, 1845. Martin de Vos has subsequently been suggested. It is still nearer to Hendrick de Clerck, but I doubt in fact whether it is Flemish at all. The watermark is definitely N. Italian, and the drawing may also be.

25. View of Vessels on the Scheldt, with Antwerp in the Distance.

Two large vessels, one on the l. with two masts and lug sails, both flying the Spanish flag, pass each other and fire salutes; other smaller sailing and rowing vessels surround them; in the distance on the r. is the city of Antwerp, connected with the opposite shore by a bridge of boats.

[Circular; diameter, $7\frac{9}{16}$ in.; 19·3 cm.] Pen and brown ink, reinforced in places with black ink and washed with faint blue: watermark, a horn.
Purchased, 1877.5.12.268.
Reproduction: Pl. LXXXII.

Attributed to Jacob Grimmer in the inventory of 1837. It is, however, utterly different in style from the signed drawing by that artist described above (p. 165), appears to date from about 1600, and suggests rather the manner of Jan Bruegel the elder. The information, which M. A. H. Cornette was so kind as to give me on the subject of the bridges made at various times across the Scheldt, further proves that the attribution to Grimmer is impossible. Obviously the bridge here represented cannot be that constructed by the Prince of Parma in 1585, for this was at some distance from the city. The next bridge was that built at Spinola's orders in 1605, and this is probably the one represented. Other bridges were constructed in 1631 and in 1640, but the style of the drawing makes the earlier one more probable.

26. A Flemish Village.

In the centre of the foreground is a tall, bare tree, used as an archery butt; behind, also in the centre, is an imposing town hall, and further back to the l., at the end of a street planted with trees, the church; to the r. a pound, and further back another street passing the town hall.

[$7\frac{1}{4} \times 12\frac{1}{8}$ in.; 18·4 × 30·8 cm.] Pen and brown ink and grey wash: watermark undecipherable; inscribed in l. hand bottom corner, *vander Heyde* copied from an older inscription on the *verso*.
Purchased, 1868.6.12.1602.

The old attribution to van der Heyden is, of course, out of the question. The style of the drawing is that of the Antwerp landscape painters of the first half of the 17th century. It recalls Lucas van Uden, but is slightly more primitive in style.

27. The Temptation of St. Anthony.

The saint kneels on the r., facing to the l.; behind him to the l. stands a woman; a devil is in a tree above and others to the r., behind him; another is conspicuous in the foreground on the extreme l.

[$6\frac{15}{16} \times 8\frac{1}{2}$ in.; 17·7 × 20·7 cm.] Pen and brown ink and brown wash on brown-coloured paper, heightened with white: inscribed bottom r. *WF* (mark of the Rev. W. Fawkener ?).
Bequeathed by the Rev. W. Fawkener, 1769.
Fawkener, Addenda 72.

Attributed in the MS. catalogue of the Fawkener Collection, 1845, to Pieter Bruegel. The style is very much later and the treatment suggests the *entourage* of Teniers. It would more appropriately have found a place with the drawings of the 17th century.

B.—DUTCH SCHOOL.

28. St. Martin Dividing his Cloak.

The saint is on horseback, moving towards the r.; he cuts in half his cloak, the other end of which is held by a cripple kneeling on the l.

[$7\frac{1}{2} \times 4\frac{3}{4}$ in.; 19·1 × 12·1 cm.] Pen and black ink and grey wash: watermark, a fleur-de-lys with the initials *CN*, like Briquet 7049.
Collection: Sloane.
5226—135.

No attribution in the inventory of 1837; Stradanus in the MS. catalogue of the Sloane Collection, 1845. There is no reason for this attribution, and the watermark is Northern in type. It is a feeble drawing, recalling in some ways Wttewael.

29. Fortune and Hope.

Fortune stands on the l. on a winged globe which floats in the sea ; Hope, holding an anchor, stands on the land to the r. ; in the distance on the l. are burning buildings, in the centre shipping, and on the r. a banquet ; at the top, in the centre on an oval tablet, is the monogram *IG* with a housemark ; at the bottom, in the centre on a tablet, *IOHANNES. GODFRIDUS ALIAS. DIDDENS.* 1601.

[Circular ; diameter, 11¼ in. ; 28·2 cm.] Pen and brown ink and brown wash.
Collection : Sloane.
5236—139.

Design for a glass roundel. The style, as suggested on the mount by Dr. Kurt Bauch, is near to that of Karel van Mander, but it is too weak to be actually by him.

30. Studies of Figures.

On the l. a man and a woman in conversation ; to the r. a woman seated and a child ; higher up, a man kneeling.

[5 × 5$\frac{9}{16}$ in. ; 12·7 × 14·1 cm.] Pen and brown ink and brown wash : on the *verso* five lines of accounts in Dutch.
Collection : Sloane.
5227—90.

No attribution in the inventory of 1837 ; A. van Londerseel in the MS. catalogue of the Sloane Collection, 1845. This attribution seems to have been made merely because Londerseel was known to have engraved costumes. Actually the drawing seems to be the work of some Dutch mannerist of about 1600, like Karel van Mander.

31. The Triumph of David.

Small figures in an extensive landscape ; David, in the centre, advances along a road to the l., followed by Saul on horseback and by a cavalcade which stretches back into the distance on the r. ; the maidens of Israel come dancing out from an arch in the rock on the l. ; spectators are in the foreground on the l.

[Imp., 9⅜ × 21¼ in. ; 23·2 × 54 cm.] Pen and brown ink and brown wash, spotted with oil and colour.
Bequeathed by the Rev. C. M. Cracherode, 1799.
Ff. 4—36.

No attribution in the inventory of 1837 or in the MS. catalogue of the Cracherode Collection, 1845 ; subsequently given to Hans Bol, with whose style it has nothing in common. It appears to be Dutch, about 1620, and should rather have been catalogued with drawings of the 17th century.

V.

NATURAL HISTORY DRAWINGS.

Album bound in black leather, lettered in gold on the cover :—

VISHEN
VOGELEN
DIEREN
VRUCHTEN
1637

The pages measure about 23×16 in. (60·3×40·2 cm.). The watermark in the paper of which the album is made up is a coat of arms with a fleur-de-lys, surmounted by a crown with the monogram WR at the point of the shield. The volume is one of the series from the Sloane Collection, to which reference will be found under Bolten, Arent van, on p. 97. All the drawings in the present album, numbered 1 to 142, are intact and in the order in which they were, when checked by William Young Ottley on May 15th, 1883, except that a Chinese painting of a monkey (No. 141) was removed and transferred to the Sub-Department of Oriental Prints and Drawings on April 1st, 1927, and that the greater part of another drawing (No. 107) was torn out between 1833 and 1861. When, however, Ottley checked the drawings, two numbers, 111 and 112, were missing. Nos. 146 to 179, scraps from a portfolio labelled "Drawings of No Importance," but also from the Sloane Collection, and also representing animals, were added in 1927.

All the drawings, except these unimportant additions, are here for the sake of completeness, enumerated, though a certain number are certainly German and others come outside the limits of date of the present volume. A few drawings (Nos. 76, 101, 134 and 135) have already been described or referred to in previous volumes.

Though the arrangement follows roughly that of the lettering on the binding, it is possible that a number have been removed and others inserted, for there are many blank leaves on which drawings had obviously at one time been pasted. Many drawings uniform in style with those still in the album are in other albums from the Sloane Collection, 5261 in the Department of Prints and Drawings and 5263–5266 in that of Manuscripts. Sir Hans Sloane may have been responsible for this re-arrangement; he would naturally have wished to have all his zoological drawings scientifically classified according to species in a single series. It is hard under this assumption to explain why the drawings of birds in the present album (Nos. 59–73) were not incorporated with the others in the "Edwards" albums (Department of MSS., Sloane 5263–5266).

The signature Veit Spierincx on No. 82 makes it possible to attribute to

this otherwise unknown artist a number of other drawings of fruit and vegetables with some confidence.* It is possible that many of the drawings of fishes and birds, which are in a similar style and technique, are also by him, but by no means certain. One drawing (No. 8) is dated 1597, and the majority are probably also of about the same date, but the style of this drawing differs somewhat from that of the signed drawing by Spierincx and may not be him.

One might have expected to find so important and excellent a collection of zoological drawings used to illustrate works on natural history, but I have failed to find that any have been so used. In the absence of such named engravings it is impossible in most cases to identify the artist of drawings of this type.

Unless otherwise stated the medium of a drawing is body colour or gouache on paper. The word "Backed" following the measurements, means that the drawing is on paper mounted on linen. A number, apparently uniform in style, have been thus mounted, and seem to belong to the same series. A drawing on which no comment is made is to be regarded as Flemish of the end of the 16th century.

I am much indebted to colleagues of the Natural History Museum for the identification of the species.

Sloane, 5219, 1—179.

1–18. Fishes.

1. A Perch (?).
[$3\frac{5}{8} \times 7\frac{1}{8}$ in.; 9·3 × 18·1 cm.] Backed; numbered top l. *II c*
Perhaps by Spierincx.

2. Two Studies of a Dace (*Leuciscus leuciscus*) (?).
[$6\frac{1}{2} \times 9\frac{1}{8}$ in.; 16·6 × 23·2 cm.]

3. Two Studies of a Perch (*Perca fluvialis*) (?).
[$6\frac{3}{16} \times 10\frac{1}{8}$ in.; 15·7 × 25·6 cm.]

4. A Roach (*Rutilus rutilus*) (?).
[$3\frac{9}{16} \times 7\frac{9}{16}$ in.; 9·1 × 19·2 cm.] Backed.
Perhaps by Spierincx.

5. A Herring (*Clupea harengus*).
[$4\frac{7}{8} \times 9\frac{1}{16}$ in.; 12·3 × 25·2 cm.] Water and body colour heightened with gold.

6. A Herring.
[$5\frac{7}{8} \times 11\frac{3}{16}$ in.; 14·9 × 28·3 cm.] Water and body colour, heightened with gold.

7. A Herring on a Platter.
[$6\frac{9}{16} \times 10\frac{7}{8}$ in.; 16·6 × 2·75 cm.]

* Prof. F. Winkler has called my attention to the existence of four drawings of grasses, flowers, etc., at Wilhelmshöhe, attributed to Dürer. To judge from the photographs, which he has been kind enough to send me, his attribution of them to Spierincx is certainly correct.

8. Two Herrings on a Platter.
[$8\frac{1}{4} \times 12\frac{3}{8}$ in.; 21 × 32 cm.] Backed; dated on platter 1597 and inscribed *Die te vreden is met tsalste das hy* (?).
Reproduction: Pl. LXXXIII.

9. Two Studies of a Flounder (*Flesus flesus*).
[$9\frac{1}{2} \times 7\frac{3}{4}$ in.; 24·2 × 19·6 cm.]

10. A Tench (*Tinca tinca*).
[$6\frac{3}{4} \times 10\frac{3}{8}$ in.; 17·2 × 26·3 cm.] Backed.
Perhaps by Spierincx.

11. A Bream (*Abramis brama*).
[$6\frac{1}{4} \times 10\frac{1}{2}$ in.; 16 × 26·8 cm.] Backed.
Perhaps by Spierincx.

12. Two Whitings (*Gadus merlangus*) (?).
[$8\frac{1}{4} \times 12\frac{7}{16}$ in.; 20·6 × 31·6 cm.] Backed.
Perhaps by Spierincx.

13. A Pike (*Esox lucius*).
[$3\frac{3}{8} \times 11\frac{1}{4}$ in.; 8·6 × 28·6 cm.] Backed; numbered top l. *6.c.*
Perhaps by Spierincx.

14. A Pike.
[$3\frac{1}{2} \times 11\frac{1}{2}$ in.; 8·8 × 29·3 cm.] Backed; numbered top l. *13 6.*
Perhaps by Spierincx.

15. A Pike.
[$7\frac{1}{8} \times 12\frac{1}{4}$ in.; 18·1 × 31 cm.] Backed.
Perhaps by Spierincx.

16. A Trout (*Salmo trutita*).
[$4\frac{3}{8} \times 15\frac{1}{8}$ in.; 11·1 × 38·4 cm.] Pen and brown and red ink and brown wash.
By an earlier hand than the drawings of fishes already described.

17. A Pair of Haddocks (*Gadus aeglifinus*).
[$8\frac{15}{16} \times 14\frac{3}{4}$ in.; 22·7 × 37·5 cm.] Backed.
Perhaps by Spierincx.

18. A Flying Fish (*Exocoetus sp.*); *verso:* A Sloth.
[$7\frac{15}{16} \times 11\frac{3}{4}$ in.; 19·8 × 29·8 cm.] Black chalk; with notes as to colour on the *recto*; numbered on the *verso* 35 *bc*; watermark, like Briquet 15,927.
By the same hand as Nos. 39, 40 and 47 below.

19. A Hare.
[$15\frac{1}{2} \times 10$ in.; 39·4 × 25·8 cm.] Water-colour; watermark: the arms of Strassburg.
By the same inferior hand as Nos. 56 and 57 below.

20. A Dead Rabbit Hung Up.
[$17\frac{5}{8} \times 10\frac{3}{8}$ in.; 44·7 × 26·4 cm.] Backed.
Perhaps by Spierincx.

21. A Female Mallard (*Anas platyrhyncha*).
[13¼ × 9⅛ in.; 33·7 × 23·1 cm.] Backed.
Perhaps by Spierincx; uniform with Nos. 22–25, 27, 28 and 59–73 below.

22. A Male Mallard (*Anas platyrhyncha*).
[13⅜ × 8⅝ in.; 34 × 21·8 cm.] Backed.
Perhaps by Spierincx; uniform with No. 22 above and Nos. 23–25, 27, 28 and 59–73 below.

23. A Female Teal (*Anas crecca*).
[6¼ × 8⅝ in.; 15·9 × 21·9 cm.] Backed.
Perhaps by Spierincx; uniform with Nos. 21 and 22 above and 24, 25, 27, 28 and 59–73 below.

24. A Siskin (*Spinus spinus*), l.; A Great Tit (*Parus major*), r.
[4⅝ × 9⅞ in.; 11·7 × 25·1 cm.] Backed.
Perhaps by Spierincx; uniform with Nos. 21–23 above, 25, 27, 28 and 59–73 below.

25. A Male Teal (*Anas crecca*).
[12⅝ × 7½ in.; 32 × 19·2 cm.] Backed.
Perhaps by Spierincx; uniform with Nos. 21–24 above and 27, 28 and 59–73 below.

26. Two Scorpions.
[3⅝ × 5 $\frac{15}{16}$ in.; 9·3 × 15 cm.]
By a different and later hand to most of the drawings in the book.

27. A Male Teal (*Anas crecca*).
[9 × 6¾ in.; 22·9 × 17·1 cm.] Backed.
Perhaps by Spierincx; uniform with Nos. 22–25 above and 28 and 59–73 below.

28. A Female Teal (*Anas crecca*).
[6¼ × 9⅛ in.; 15·8 × 23·2 cm.] Backed.
Perhaps by Spierincx; uniform with Nos. 22–25 and 27 above and 59–73 below.

29. Various Insects, etc., including, among others, a Grasshopper, a Snail, a Cockchafer and Robber-Flies.
[4⅞ × 10⅛ in.; 12·3 × 25·7 cm.] Numbered top l. *61 a.*
Of the insects represented the most prominent, the grasshopper, in the centre, is copied from Jacob Hoefnagel's engraving after Joris Hoefnagel (*Archetypa Studiaque patris Georgii Hoefnagelii.* Frankfort, 1592, Pars secunda, Pl. 10) as well as a fly at the top to the r. The style is that of the Spierincx drawings.

30. Two Lizards, Three Frogs, and a Butterfly.
[7 $\frac{11}{16}$ × 10 in.; 19·6 × 25·3 cm.] Backed.
Perhaps by Spierincx.

31. Copy of the Above.
[6⅛ × 10 $\frac{3}{16}$ in.; 15·5 × 25·9 cm.]

32. A Peacock Butterfly (*Vanessa io*).
[2¾ × 4⅜ in.; 7 × 11·1 cm.]
Perhaps by Spierincx.

33. Ten Insects, including Three Species of Dragonfly, a Grasshopper, a Wood-Wasp, a Frosted Orange Moth, and a Cricket.

[6⅞ × 7 3/16 in.; 17·5 × 18·2 cm.]

The grasshopper at the bottom on the l., the butterfly on the r., and the spider are copied from the work by Hoefnagel, cited above (No. 29), Pars prima, Pl. 10. Perhaps by Spierincx.

34. A Scarlet Underwing Moth, a Red Admiral Butterfly and Two Snails.

[6⅛ × 8⅝ in.; 15·5 × 21·9 cm.] Body colour and charcoal.

Perhaps by Spierincx.

35. Four Drawings of a Marmoset (*Hapale jacchus*).

[Irregular, 15¾ × 11⅛ in.; 40 × 28·3 cm.] Pen and ink (the three studies on the l.) and body colour.

Earlier in date than the "Spierincx" drawings; probably German.

36. A Pack-Ass.

[2 9/16 × 3½ in.; 6·5 × 9·5 cm.] Oil colour on paper; signed with the monogram AB at the bottom to the l.

A copy from the etching by Marcus Gheeraerts I in *De Warachtige Fabulen der Dieren*, Bruges, 1567, p. 86. The monogram might, according to Nagler, be that of Augustin Braun of Cologne.

37. A Genet (on the l.), a Civet (on the r.), and a Geunon Monkey.

[7 5/16 × 10¼ in.; 18·5 × 26 cm.] Pen and light brown ink and grey wash.

Uniform with No. 38.

38. A Genet (?) and a Porcupine.

[6¾ × 12¼ in.; 17·2 × 31·8 cm.] Pen and light brown ink and grey wash.

Uniform with No. 37; the nationality and date of the draughtsman are not clear.

39. Head of a Boar.

[7 5/16 × 7⅜ in.; 18·6 × 18·8 cm.] Black chalk, with notes of colour.

Uniform with Nos. 18 above and 40 and 47 below.

40. A Beaver.

[6 5/16 × 10½ in.; 18·6 × 18·8 cm.] Black chalk, with notes of colour.

Uniform with Nos. 18 and 39 above and 47 below.

41. A Dragon.

[4 × 8⅛ in.; 10·1 × 20·6 cm.] Pen and ink and washes on blue paper; monogram of Dürer and hardly legible inscription in black chalk.

Presumably a copy from Dürer, but I have not been able to find the original.

42. Head of a Fox.

[6 9/16 × 5¾ in.; 16·7 × 14·6 cm.] Oil colour on paper.

Probably 17th century, Flemish or German.

43. A Stallion tethered to a Tree.

[7 × 7 7/16 in.; 17·8 × 18·7 cm.] Pen and ink and water-colour and black chalk.

German, first half of the 16th century.

44. Two Studies of Calves' Heads.

[$10\frac{3}{4} \times 8\frac{7}{16}$ in.; 27·2 × 21·4 cm.] Numbered top l. *15 b :* watermark (cut), an eagle with the arms of Bâle on its breast.

By the same hand as No. 45 below ; probably German and recalling the style of Cranach.

45. Studies of Trotters.

[$9\frac{5}{8} \times 8\frac{1}{2}$ in.; 24·5 × 21·7 cm.]

By the same hand as No. 44 above.

46. A Bundle of Sticks and a Mouse.

[$7\frac{5}{16} \times 11\frac{3}{4}$ in.; 18·6 × 29·7 cm.] Water-colour.

German (?).

47. Head of an Ibex.

[$7\frac{7}{8} \times 7\frac{15}{16}$ in.; 20 × 20·2 cm.] Black chalk, with notes of colour; numbered top l. *32 bc.*

Uniform with Nos. 18, 39 and 40 above.

48. A Cat Asleep.

[$4\frac{1}{4} \times 5\frac{7}{16}$ in.; 10·8 × 13·8 cm.] Black chalk on light brown paper.

Flemish (?) 17th century, like No, 52 below.

49. Head of a Dog.

[Irregular, $6\frac{7}{8} \times 7$ in.; 17·3 × 17·8 cm.] Painting in distemper.

Possibly a fragment of a tapestry cartoon ; cf. those by Pieter Koecke, p. 24, Nos. 9–11.

50. Head of a Dog, full face.

[$11\frac{3}{8} \times 10\frac{1}{8}$ in.; 28·9 × 25·7 cm.]

Possibly German.

51. Head of a Dog, in profile to the l.

[$14\frac{1}{8} \times 11$ in.; 35·8 × 28·2 cm.] Distemper on linen.

Possibly German.

52. A Sleeping Dog.

[$4\frac{1}{8} \times 6\frac{3}{8}$ in.; 10·5 × 16·2 cm.] Black chalk on bluish-green paper.

Like No. 48 above.

53. Three Studies of a Lap-Dog on a Cushion.

[$7\frac{7}{8} \times 6\frac{13}{16}$ in.; 20 × 16·3 cm.] Red chalk.

Able work by a Flemish artist of the mid 16th century. Pieter Pourbus and Antonis Mor introduced very similar dogs into their portraits.

54. Head of an Ox.

[$7\frac{3}{8} \times 10\frac{3}{4}$ in.; 18·7 × 27·3 cm.] Red chalk and grey wash.

Difficult to place ; possibly by one of the Haarlem mannerists, like Goltzius.

55. Two Studies of Monkeys (Capuchins ?).

[$11\frac{7}{8} \times 12\frac{1}{4}$ in.; 30·2 × 31·2 cm.] Drawn with the brush in brown, heightened with white, over black chalk.

Perhaps of the School of Rubens.

56. A HARE, IN PROFILE TO THE L.
[11 × 13⅜ in.; 27·8 × 34 cm.] Water-colour.
By the same hand as Nos. 19 above and 57 below.

57. A HARE, IN PROFILE TO THE R.
[10⅛ × 13¼ in.; 25·7 × 33·7 cm.] Water-colour.
By the same hand as Nos. 19 and 56 above.

58. TWO RABBITS.
[8 × 14½ in.; 20·2 × 37 cm.] Backed.
Reproduction: Pl. LXXXIII.
Probably by Spierincx.

59–73. SERIES OF BIRDS.
This forms part of a large and uniform series by the same artist, perhaps Veit Spierincx, to which also belong the drawings of mallards and teals (described above, Nos. 21–23, 25–28 and No. 119 below), and the drawing of two small birds (No. 24) in the present album. The greater part of the series is, however, in the Dept. of MSS., Sloane 5263–5266. The following is a list of these drawings:—

Sloane 5263. Fol. 12, 16, 18 (?), 59 (?), 62.
Sloane 5264. Fol. 4 (?), 13, 14, 27, 28, 55, 56, 57, 58, 81 (?), 102, 141.
Sloane 5265. Fol. 23, 25.
Sloane 5266. Fol. 120 (?), 121, 147 (?).

59. A REDSHANK (*Totanus calidris*).
[8 × 7 in.; 20·2 × 17·7 cm.] Backed.

60. A FEMALE RUFF (*Philomachus pugnax*).
[7 13/16 × 7 13/16 in.; 19·5 × 18·3 cm.] Backed.

61. A BAR-TAILED GODWIT (*Limosa lapponica*).
[10¼ × 8 1/16 in.; 26·1 × 20·4 cm.] Backed.

62. A COMMON SNIPE (*Capella gallinago*).
[7⅜ × 7 13/16 in.; 18·8 × 19·8 cm.] Backed.

63. A JACK SNIPE (*Lymnocryptes minimus*).
[5 11/16 × 7 9/16 in.; 14·4 × 19·3 cm.] Backed.

64. A RUFF (*Philomachus pugnax*), WINTER PLUMAGE.
[8 5/16 × 8⅝ in.; 21·1 × 21·9 cm.] Backed.

65. A COMMON SNIPE (*Capella gallinago*).
[7 3/16 × 6 13/16 in.; 18·2 × 17·3 cm.] Backed.

66. A DUNLIN OR CURLEW SANDPIPER.
[7 9/16 × 6¾ in.; 19·1 × 17·1 cm.] Backed.

67. A SNIPE (*Capella gallinago*).
[8⅛ × 8⅝ in.; 20·3 × 21·9 cm.] Backed.

68. A WOODCOCK (*Scolopax rusticola*).
[9 13/16 × 11 3/16 in.; 24·9 × 28·3 cm.] Backed.

69. A DEAD WOODCOCK.
[7 15/16 × 13 1/16 in.; 20·2 × 33·5 cm.] Backed.

70. A Golden Plover (*Charadrius apicarius*).
[$8\frac{3}{4} \times 8\frac{15}{16}$ in.; 22·1 × 22·7 cm.] Backed.

71. A Dead Lapwing (*Vanellus vanellus*).
[$11\frac{3}{16} \times 7$ in.; 28·4 × 17·7 cm.] Backed.

72. A Lapwing.
[$10\frac{1}{16} \times 9\frac{1}{2}$ in.; 25·6 × 24·1 cm.] Backed.

73. A Lapwing.
[$8\frac{15}{16} \times 10\frac{3}{8}$ in.; 22·7 × 26·4 cm.] Backed.

74. Vormela (*Vormela peregusna*).
[$11\frac{5}{8} \times 22\frac{7}{16}$ in.; 29·5 × 57 cm.]
By a different hand from that of the "Spierincx" drawings apparently, but contemporary.

75. Studies of Bulls.
[$6\frac{7}{8} \times 8\frac{13}{16}$ in.; 17·5 × 22·4 cm.] Pen and grey ink and red chalk.
On the *verso* is a sketch of a Roman warrior, in pen and ink, and of men on horseback in red chalk. Flemish (?), about 1580.

76. A Lion.
Copy from Rubens, *see* Vol. IV, p. 192.

77. A Lion.
[$3\frac{3}{16} \times 4\frac{3}{8}$ in.; 8·1 × 11·1 cm.] Pen and ink and water-colour on vellum; inscribed bottom r.: *MA* (monogram) *Geerart f.*
A copy of No. 79 below.

78. A Lion.
[$6\frac{11}{16} \times 10\frac{1}{2}$ in.; 17 × 26·8 cm.] Water-colour; signed bottom l. in chalk: *HCL* (monogram) *oo F.*
I can find no reference to any artist of the name of Loo with these initials. The drawing is a feeble production of the first half of the 17th century.

79. A Lion.
[Silhouetted, $9\frac{3}{8} \times 15\frac{3}{4}$ in.; 23·8 × 40 cm.] Oil colour on paper.
If the old inscription on the copy of this drawing (No. 77 above) is correct, this must be an original drawing by Marcus Gheeraerts the elder, who was famous as a draughtsman of animals. It is of very fine quality.

80–97. Fruits and Vegetables.
All except No. 89 would seem to be by Veit Spierincx, whose signature appears on No. 82. Though the name Spierincx occurs fairly frequently in the Antwerp *Liggeren* and at Delft, no artist with the rather unusual Christian name of Veit is found.

80. Vine Leaves.
[$12\frac{9}{16} \times 8$ in.; 31·9 × 20·2 cm.] Numbered top l. *19 d.*
This is the preliminary study for No. 82 below, where the groups of leaves are combined to form a continuous branch.

81. Hop Leaves and Buds.
[$2 \times 11\frac{3}{16}$ in.; 10·2 × 28·4 cm.] Backed; numbered top l. *41 d.*

82. A Vine Branch with Two Bunches of Grapes.

[8 × 20⅛ in.; 29·4 × 51 cm.] Backed; numbered bottom r. *21 d* signed bottom to r.: *F(?)eit Spierincx.*
Reproduction: Pl. LXXXIII.

See note on the drawings on p. 215.

83. A Red Cabbage.

[8⅝ × 9⅛ in.; 22 × 23·2 cm.] Backed; numbered bottom l. corner *17/d.*

By Spierincx.

84. A Red Cabbage and Four Pumpkins.

[7⅜ × 12⅝ in.; 18·8 × 32 cm.] Numbered bottom l. *16/d.*

The cabbage is a repetition of that in No. 83; the pumpkins of those in Nos. 96 and 97. The present is probably the original study by Spierincx which he repeated in the other drawings; it certainly bears the same relation to them as does No. 80 to No. 82.

85. Two Pumpkins.

[8 × 12 3/16 in.; 20·5 × 31 cm.]

By Spierincx, belonging to the same series as the preceding; original of Nos. 87 and 88 below.

86. Two Cabbages.

[9¾ × 14⅝ in.; 24·7 × 27·1 cm.] Backed; number in bottom l. corner cut.

By Spierincx, belonging to the second series.

87. A Pumpkin.

[9⅝ × 7⅛ in.; 24·4 × 18 cm.] Backed: numbered top l. *11/d.*

By Spierincx; repetition of r. hand pumpkin in No. 85.

88. A Pumpkin.

[9¾ × 6⅞ in.; 24·8 × 17·5 cm.] Backed; numbered top l. *12/d.*

By Spierincx; repetition of l. hand pumpkin in No. 85.

89. A Bundle of Carrots, a Red Cabbage, a Bundle of Turnips, Two Gherkins, and a Marrow.

[8½ × 15⅝ in.; 21·7 × 39·8 cm.] Numbered top r. *ijd/52/a.*
Inset is a fragment of a drawing, a cherry.

Not by Spierincx.

90. A Marrow (?); *verso:* A Different View of the Same.

[8 13/16 × 7 11/16 in.; 22·3 × 19·5 cm.]

91. A Melon.

[9 × 6⅝ in.; 22·8 × 16·8 cm.] Backed.

By Spierincx.

92–95. Apples and Pears.

All probably by Spierincx.

92. Three Cut Pears.

[3 5/16 × 7 in.; 8·4 × 17·7 cm.] Backed.

93. Four Pears.

[3 9/16 × 7 9/16 in.; 9·1 × 19·2 cm.] Backed.

94. Seven Apples.

[$3\frac{13}{16} \times 10\frac{5}{16}$ in.; 9·7 × 27 cm.] Backed; numbered bottom r. *3/d.*

95. Three Pears and Six Apples.

[$3\frac{9}{16} \times 11\frac{3}{8}$ in.; 9·1 × 29 cm.] Backed; numbered top l. *7/d.*

All the fruits in this drawing are copied from Nos. 93 and 94, but are differently arranged.

96. Two Pumpkins.

[$3\frac{5}{16} \times 8\frac{1}{2}$ in.; 8·5 × 21·7 cm.] Backed.

By Spierincx: repetition of No. 84 above.

97. Two Pumpkins.

[$3\frac{5}{8} \times 8\frac{3}{4}$ in.; 9·2 × 22·3 cm.] Backed.

By Spierincx; repetition of No. 84 above.

98. Studies of an Apple Twig, of Three Apples on a Twig, and of a Cut Apple.

[$9\frac{7}{8} \times 13\frac{3}{16}$ in.; 25 × 33·5 cm.] On grey ground.

Probably by Spierincx; certainly by the same hand as Nos. 99, 100, 105, 115 and 140 below.

99. Studies of Three Shells.

[$10\frac{15}{16} \times 17\frac{3}{16}$ in.; 27·8 × 43·6 cm.] On purplish-grey ground.

Probably by Spierincx; certainly by the same hand as No. 98 above and Nos. 100, 105, 106, 115 and 140 below.

100. Studies of Two Shells, Three Quinces, Red and White Currants, a Pear, an Apple, Plums, etc.

[$11\frac{3}{8} \times 17\frac{1}{2}$ in.; 28·9 × 44·3 cm.] On purplish-grey ground.

Probably by Spierincx; certainly by the same hand as Nos. 98 and 99 above and 105, 106, 115 and 140 below.

101. A Dead Goose.

Catalogued, Vol. IV, p. 142.

102. A Frog.

[$1\frac{1}{2} \times 2\frac{3}{16}$ in.; 3·7 × 4·4 cm.] Dated 1548.

Uniform with No. 103.

103. A Frog.

[$1\frac{1}{8} \times 1\frac{11}{16}$ in.; 3 × 4·2 cm.]

Uniform with No. 102.

104. Studies of a Child, a Dog and a Cat, and Two further Studies of a Cat.

[$7\frac{1}{4} \times 10\frac{1}{2}$ in.; 18·3 × 26·6 cm.] Water-colour and red chalk; dated on the *verso* in red chalk *1573.*

The drawing of the child suggests a follower of Floris.

105. Studies of a Kitten and of the Head of a Dog.

[$8\frac{11}{16} \times 5\frac{5}{8}$ in.; 22 × 14·3 cm.] On brownish ground.

Probably by Spierincx; certainly by the same hand as Nos. 98 and 99 above and 106, 115 and 140 below.

106. Head of a Bird.
[$3\frac{7}{8} \times 4\frac{3}{16}$ in.; 9·8 × 10·6 cm.] Oil colour on oiled paper.
Probably by Spierincx; certainly by the same hand as Nos. 98, 99 and 105 above and 115 and 140 below.

107. Bill of a Bird.
Fragment: "found torn off 30 March 1861."

108. A Gudgeon (*Gobio gobio*), a Perch (*Perca fluvialis*), and a Pope or Ruffe (*Acerina cernua*).
[$6\frac{1}{4} \times 9\frac{1}{2}$ in.; 15·8 × 24·1 cm.] On dark grey ground.
Perhaps by Spierincx.

109. A Tench (*Tinca tinca*), a Roach (*Rutilus rutilus*), a Burbot (*Lota lota*), and a Carp (*Cyprinus carpio*).
[$16\frac{1}{2} \times 11\frac{5}{8}$ in.; 41·9 × 29·5 cm.] Body colour on prepared surface over a 15th-century Latin MS. on vellum.
By a different hand to that of the "Spierincx" drawings.

110. A Cock and a Baboon.
[$3\frac{7}{8} \times 5\frac{7}{16}$ in. 9·8 × 13·8 cm.] Pen and black ink.
Perhaps by the German engraver b ∝ 8, whose family of monkeys (Wilshire 10) is similar in style.

111 and 112 found missing by W. Young Ottley, May 15th, 1833.

113. A Fox.
[$2\frac{3}{8} \times 4$ in.; 5·6 × 10·1 cm.] Pen and black ink.
German, early 16th century: compare the engraving Pass. IV, p. 294, No. 287 (Wilshire G. 148), and the article by Max Lehrs in *Chronik für vervielfältigende Kunst*, 1888, p. 69.

114. A Cock.
[$2 \times 1\frac{7}{16}$ in.; 5 × 3·7 cm.] Pen and black ink.
German, early 16th century: perhaps by the same hand as No. 114.

115. Two Studies of the Head of a Young Lion.
[$9\frac{3}{4} \times 13\frac{5}{8}$ in.; 24·6 × 34·6 cm.] On grey ground.
Probably by Spierincx; certainly by the same hand as Nos. 98, 99 and 105 above and No. 140 below.

116. Skull of an Ox.
[$9\frac{5}{8} \times 7\frac{5}{16}$ in.; 24·5 × 19·4 cm.] Black chalk, heightened with white.
Difficult to place or date.

117. A Cow.
[$4\frac{1}{2} \times 6\frac{3}{4}$ in. × 11·5 × 17·2 cm.] Pen and ink over pencil on mauve-coloured paper.
A feeble drawing of the early 17th century.

118. Six Studies of Oxen.
[$4\frac{5}{16} \times 6\frac{3}{8}$ in.; 10·9 × 16·2 cm.] Drawn with the brush in brown ink over black chalk; two studies at the bottom on the l. are on separate pieces of paper stuck on.
About 1600; possibly by A. Elsheimer.

119. Head of a Male Mallard (*Anus platyrhyncha*).
[$9\frac{1}{8} \times 6\frac{1}{2}$ in.; 23·1 × 16·4 cm.]
Perhaps by Spierincx; uniform with Nos. 22–25.

120. A Plant of Violets.

[$4\frac{7}{8} \times 4\frac{13}{16}$ in.; 12·3 × 12·2 cm.] Water-colour.

Probably German; in the style of Dürer's drawings of plants.

121. Head of a Cock.

[$5\frac{1}{16} \times 6\frac{3}{8}$ in.; 12·9 × 16·2 cm.]

Perhaps by Spierincx.

122. Wing of a Bird (Waxwing: *Ampelis garrulus*).

[$2\frac{15}{16} \times 5\frac{1}{8}$ in.; 7·5 × 13 cm.]

Probably German; in the style of Dürer's drawings of birds.

122.* A Hermit Crab.

[$4\frac{15}{16} \times 6\frac{3}{4}$ in.; 12·5 × 17·1 cm.]

Dutch, 17th or 18th century (?).

123. A Pope or Ruffe (*Acerina cernua*).

[$4\frac{15}{16} \times 6\frac{5}{8}$ in.; 12·5 × 16·9 cm.]

Dutch, 17th or 18th century (?).

124–127. Series of Friezes with Hunts.

[$1\frac{3}{8} \times 3\frac{3}{4}$ in.; 3·6 × 9·5 cm.] Pen and brown ink and brown wash, indented for transfer.

124. Hunting a Dragon with Elephants [No. 9].

125. Wild Horses, Lions, Wolves, etc. [No. 3].

126. Hunting wild Boars, Stags, wild Goats, etc. [No. 6].

127. Hunting wild Boars, Wolves and Bears [No. 4].

Original drawings by Marcus Gheeraerts the Elder, for the series of nine engravings of hunts, etc., inscribed: *Marcus Geerarts inuen Pht's Gaet excu.* The numbers in brackets are those of the corresponding engravings.

128–132. Series of Friezes of Birds and Insects.

[$2\frac{13}{16} \times 6\frac{5}{16}$ in.; 7·2 × 21 cm.] Pen and brown ink and brown wash, indented for transfer.

128. Grasshoppers, Butterflies, etc. [No. 12].

129. Various Birds, including Three Views of an Ostrich, Eagles, etc. [No. 1].

130. Various Birds, including Storks, etc. [No. 7].

131. Cocks, Hens, Partridges and Butterflies [No. 8].

132. Swans [No. 2].

Original drawings by Marcus Gheeraerts the Elder for the series of twelve engravings, with the inscription: *Marcus Gerardus inv. Henricus Hondius excud. 1610* (in the same direction). The ostrich in front view in No. 129 seems to derive from a drawing of the early 16th century (Orley or Koecke ?) in Sloane 5265, fol. 128 (Dept. of MSS.). The numbers in brackets are those of the corresponding engravings.

133. Various Birds, a Cock, Kites, a Goose, a Crane, a Spoonbill, and an Eagle Owl.

[$6\frac{1}{8} \times 7\frac{3}{4}$ in.; 15·5 × 19·7 cm.] Pen and brown ink.

Reproduction: Pl. LXXXII.

The drawing is probably by Marcus Gheeraerts the Elder. None of the birds here actually correspond with those in the *Warachtige Fabulen der dieren* (Bruges, 1567), but so closely resemble many of these as to make the attribution probable.

134. A Horse, a Dog, and a Wolf or Jackal.

Catalogued Vol. IV, p. 56, No. 6. By or after Roelandt Savery.

135. An Ox, a Dog, and a Leopard.

Catalogued Vol. IV, p. 56, No. 7. By or after Roelandt Savery.

136. Head of a Horse.

[$3\frac{3}{16}$ × 3 in.; 8·1 × 7·6 cm.] Black chalk.

137. Studies of the Heads of Two Oxen.

[$6\frac{11}{16}$ × $3\frac{1}{4}$ in.; 17 × 8·3 cm.] Pen and ink and black chalk.

Dutch, about 1600.

138. Head of a Horse; *verso*, Hind-quarters of a Horse.

[$5\frac{5}{8}$ × $6\frac{1}{8}$ in.; 14·2 × 15·5 cm.] Pen and brown ink and red chalk; monogram of Hans Baldung added bottom r. corner.

German, first half of the 16th century.

139. A Monkey (Golden Marmoset ?) holding an Apple.

[13 × $8\frac{7}{8}$ in.; 33 × 22·5 cm.] Water-colour and black chalk.

Flemish, 17th century.

140. Composition of Fruit and Vegetables with Hands.

[$28\frac{1}{2}$ × $19\frac{3}{4}$ in.; 72·5 × 50 cm.]

Probably by Spierincx; certainly by the same hand as Nos. 98, 99, 105, 106 and 115 above. The drawing would appear to be a detail painted by a professional fruit and animal painter for the use of another artist. This type of collaboration was, of course, common in the studio of Rubens.

[141. A Monkey. Chinese drawing transferred to the Oriental Sub-Department, April 1st, 1927.]

142. Sheet of Studies with Two Stags and Birds of Various Kinds.

[$12\frac{3}{16}$ × $16\frac{7}{8}$ in.; 31 × 42·8 cm.] Pen and brown ink.

German, 15th or early 16th century.

143. A Strawberry Plant with Butterflies and a Dragonfly.

[9 × $6\frac{7}{8}$ in.; 22·9 × 17·5 cm.] Pen and brown ink and water-colour.

Flemish, late 16th century (?).

144. The Branch of a Plum Tree.

[$7\frac{7}{8}$ × $12\frac{1}{4}$ in.; 19·9 × 31 cm.] Dark grey ground; signed bottom r. *J. B.* and dated *1623*.

Obviously by a professional flower and fruit painter; possibly the initials are those of Jan Breughel I.

145. Branch of a Plum Tree with Four Plums.

[$7\frac{9}{16}$ × $11\frac{3}{4}$ in.; 19·2 × 29·8 cm.] Dark grey ground.

Companion to No. 144.

146–179. Miscellaneous drawings of animals of various date, mostly Dutch and German, added to the album May 5th, 1927. They are of very little interest and fall outside the scope of this catalogue.

VI.

ANONYMOUS UNMOUNTED DRAWINGS OF THE XVITH CENTURY.

The following drawings, which are of little or minor importance and have not been mounted, are arranged according to subject. All drawings, unless otherwise specified, come from the Sloane Collection.

BIBLICAL AND RELIGIOUS SUBJECTS.

1. The Temptation of Adam and Eve.

   [$6\frac{15}{16} \times 4\frac{7}{8}$ in.; 17·2 × 12·4 cm.] Pen and brown ink and brown wash.
   5226—117.

   A feeble copy.

2. Adam and Eve at Work after the Fall.

   [$6\frac{5}{8} \times 5\frac{3}{16}$ in.; 16·8 × 13·2 cm.] Pen and brown ink.
   5226—101.

   Similar to, but not identical with, the engraving of the subject in Marten de Vos's *Boni et Mali Scientia*.

3. Joseph Interpreting Pharaoh's Dreams.

   [$4\frac{7}{8} \times 6\frac{1}{2}$ in.; 12·5 × 16·7 cm.] Pen and blue ink and blue wash.
   5224—63.

   Copy of the engraving by Lucas van Leyden, B. 23.

5. Sisera.

   [$9\frac{3}{8} \times 6\frac{3}{4}$ in.; 23·9 × 17·1 cm.] Pen and ink and wash over black chalk.
   5227—51.

   Copy of the engraving by Jan Saenredam after Goltzius, B. III, p. 236, No. 43.

6. The Angel leaving Tobit and his Wife.

   [$9\frac{13}{16} \times 8\frac{1}{2}$ in.; 24·6 × 21·6 cm.] Pen and brown ink and grey wash, squared.
   5226—34.

   Modified copy (in the same direction) of part of the engraving after Marten de Vos (in P. de Jode's *Thesaurus Sacrarum Historiarum*), No. 6 in the series of the story of Tobit.

7. The Adoration of the Shepherds.

   [$9\frac{5}{16} \times 10\frac{1}{8}$ in.; 23·6 × 25·8 cm.] Pen and brown ink and brown wash on light brown paper, heightened with white.
   5226—127.

   Obviously a copy from Frans Floris, though I have not been able to identify the original.

8. The Adoration of the Magi.

   [$4\frac{11}{16} \times 3\frac{5}{8}$ in.; 11·9 × 9·2 cm.] Pen and ink and brown wash on brown paper, heightened with white.
   5227—78.

No old attribution : given by Mlle. Simone Bergmans to Denis Calvart, whose style it nearly approaches. It has, however, at the top to the l. a monogram  which I can find nowhere recorded but which cannot belong to Calvart.

9, 10. Two Illustrations : the Presentation in the Temple and the Circumcision.

[Each about 3⅜ × 5½ in. ; 9·5 × 14 cm.] Pen and brown ink and brown wash, the outlines indented for transfer : numbered 119 and 120.
5226—126...128.

Obviously working drawings for engravings : Flemish about 1570, near to Marten de Vos.

11. Jesus and the Woman taken in Adultery.

[Oval, 9⅛ × 7 in. ; 23·2 × 17·8 cm.] Red chalk, heightened with white (discoloured).
5226—90.

A very feeble Dutch (?) design for glass of about 1600.

12. The Kiss of Judas.

[10½ × 7⅜ in. ; 26·1 × 18·8 cm.] Pen and brown ink and blue wash.
5226—83.

Possibly for glass ; by some extremely feeble follower of Marten de Vos.

13. Demons and Damned.

[8½ × 6¼ in. ; 21·5 × 15·9 cm.] Pen and brown ink and brown wash.
5224—79.

Old attribution on back " Polidoro " : later given to Crispin van den Broeck. The watermark points to the late 17th or to the 18th century, and the drawing is presumably an old Dutch forgery.

14. St. Paul.

[5¼ × 3⅜ in. ; 13·4 × 8·6 cm.] Pen and brown ink and brown wash.
Bequeathed by the Rev. W. Fawkener, 1769.
5212—7.

Old attribution on the drawing to Paolo Farinati : B. Spranger in the MS. catalogue of the Fawkener Collection, 1845 ; obviously much too feeble for Spranger himself, but somewhat in his manner.

15. St. Venerius.

[6½ × 8¼ in. ; 16·4 × 20·9 cm.] Pen and brown ink and point of the brush in grey and pink.
5224—31.

Poor copy of the engraving by Raphael Sadeler after Marten de Vos, No. 21 in the *Trophaeum Vitae Solitariae*, 1598.

GROUPS, SINGLE FIGURES, ORNAMENTS, Etc.

16. A Kneeling Peasant Shooting with a Cross-Bow.

[10⅛ × 7 in. ; 26·6 × 19·7 cm.] Pen and brown ink and grey wash.
Purchased, 1899.1.20.83.

Copy of the engraving by P. Serwouter after D. Vinckeboons.

17. Four Heads.

[5⅞ × 5 in. ; 15 × 12·7 cm.] Pen and light brown ink.
Bequeathed by Richard Payne Knight, Esq., 1824.
Oo. 9—5.

Copy from heads in the background of Lucas van Leyden's engraving of the Adoration of the Magi, B. 37.

18. Groups of Seated and Standing Men and Women.

[$8\frac{1}{16}$ × $12\frac{3}{4}$ in.; 20·5 × 32·4 cm.] Pen and black ink and brown wash.
5214—254.

By a Flemish imitator of Parmigiano like Jan Speckaert.

19. A Man and a Woman Meeting.

[$7\frac{1}{2}$ × $10\frac{3}{8}$ in.; 19 × 26·3 cm.] Pen and brown ink and brown wash over black chalk.
5226—134.

By a Flemish imitator of Parmigiano like Jan Speckaert.

20. The Death of Narcissus.

[$6\frac{3}{8}$ × 9 in.; 16·1 × 22·9 cm.] Pen and brown ink and brown wash on greenish paper, heightened with white.
5226–12.

Recalls the manner of Marten de Vos.

21. Vanity.

[$9\frac{1}{4}$ × 6 in.; 23·5 × 15·2 cm.] Pen and ink and grey wash: on the *verso* a feeble drawing of a man on horseback.
5237–105.

The 18th century attribution to Stradanus on the *recto* is obviously impossible: it is much too feeble.

22. Cupid.

[14 × 9 in.; 36·3 × 25 cm.] Pen and black ink.
5218–158.

Copy of a figure in the engraving by Jan Muller after B. Spranger, B. III, 286, 70.

23. Two Studies of a Statue of a Woman Combing her Hair.

[10 × $7\frac{11}{16}$ in.; 25·5 × 19·5 cm.] Pen and brown ink and brown wash: faint sketch in black chalk on the *verso*.
5227–20.

No attribution in the inventory of 1837; Jan Saenredam in the MS. catalogue of the Sloane Collection, 1845. The drawing is from a well-known antique type of which there are many variations. There is no reason for connecting it with Saenredam.

24. A Satyr Seated Astride the Branch of a Tree.

[$7\frac{1}{8}$ × $5\frac{7}{16}$ in.; 18·1 × 13·1 cm.] Pen and brown ink.
5224–22.

Attributed to Niccolo dell' Abbate; by a Flemish artist of the middle of the 16th century, possibly Michiel Coxcie.

25. Peasants Dancing in a Circle.

[$3\frac{3}{16}$ × $5\frac{7}{16}$ in.; 8·2 × 13·8 cm.] Pen and brown ink outline over pencil.
5236–51.

Attributed to Pieter Bruegel I; obviously a copy from a picture of the Bruegel circle, but this I have been unable to identify.

26. A Kneeling Lady.

[Irregular, 7 × 6 in.; 19·4 × 15·8 cm.] Pen and brown ink and grey wash.
5218–191.

A copy or imitation by a 16th century artist of a figure from a painting, sculpture or tapestry of the first half of the 15th century.

27. Studies of Figures.

[$6\frac{3}{16} \times 10\frac{7}{8}$ in.; 16·2 × 27·7 cm.] Pen and brown ink and brown wash: *verso*, slight sketches of figures in black chalk.
5227–68.

No attribution in the inventory of 1837: J. Matham in the MS. catalogue of the Sloane Collection, 1845. The drawing, by an amateurish hand, seems to be a copy of parts of a picture in the manner of Jan Bruegel I.

28. Two Kneeling Figures.

[$4\frac{5}{8} \times 4\frac{1}{4}$ in.; 11·2 × 10·9 cm.] Red and black chalk.
5226–159.

A copy from Abraham Bloemart.

29. Part of a Stable.

[$5\frac{7}{8} \times 7\frac{1}{4}$ in.; 15 × 18·5 cm.] Grey wash over black chalk.
5214–117.

Copy of a part of the engraving by J. Saenredam after A. Bloemart, B. III, 227, 25.

30. Boat Building.

[$4\frac{1}{2} \times 7\frac{5}{8}$ in.; 11·5 × 19·2 cm.] Pen and brown ink over red chalk.
5214–69.

A feeble drawing of about 1600.

31. A Lion.

[$4\frac{15}{16} \times 6$ in.; 12·5 × 15·1 cm.] Pen and brown ink.
No register mark.

Slight sketch on the back of a rather weak impression of Lucas van Leyden's engraving of Joseph interpreting Pharaoh's dreams, B. 23. The style of the drawing is very close to that of Lucas van Leyden himself.

32. Various Sketches of Ornament and Antique Sculpture.

[$7\frac{1}{2} \times 10\frac{7}{8}$ in.; 19 × 27·6 cm.] Pen and brown ink.
Purchased, 1874.8.8.46.

Attributed to Giulio Romano. The hand seems to that of one of the artists in the "Heemskerck" sketch-book at Berlin, "The Master of the Mantua Sketch-Book."

LANDSCAPE DRAWINGS.

33. A Village Street.

[$4\frac{15}{16} \times 7\frac{3}{8}$ in.; 12·5 × 18·7 cm.] Pen and brown ink.
5214–235.

A rather feeble little drawing of the first half of the 16th century, reminiscent of Heemskerck.

34. Part of the Ruins of the Colisseum?

[$7\frac{5}{8} \times 12\frac{1}{2}$ in.; 19·8 × 31·7 cm.] Pen and brown ink.
5214–148.

Reminiscent of Hieronymus Cock's etchings *Praecipua aliquot Antiquitatis Ruinarum Monimenta*, 1551, but not identical with any of them.

35. A Lane with Cottages.

[$5\frac{1}{4} \times 7\frac{3}{8}$ in.; 13·4 × 18·6 cm.] Pen and brown ink and faint washes of grey and blue.
5214–234.

Near in style to Hendrick van Cleef and possibly by him.

36. A Flemish Village with a River or Canal in the Foreground.

[7¼ × 11½ in.; 18·6 × 29·3 cm.] Pen and ink and brown and blue wash.
5214–143.

A feeble drawing reminiscent of Jan Bruegel I.

37. Landscape with Diogenes and Alexander.

[7⅛ × 12¼ in.; 19 × 31 cm.] Pen and brown ink and blue wash.
5214–133.

No attribution: feeble drawing in the manner of Gillis Coninxloo.

38. Landscape with Tobias and the Angel.

[Circular, diameter 17⅝ in.; 19·5 cm.] Pen and brown ink and blue wash.
5214–137.

Attributed to Pieter Bruegel I in the MS. catalogue of the Sloane Collection, 1845. A feeble drawing in the manner of Jan Bruegel I.

39. Two Trees.

[7½ × 4¾ in.; 18·4 × 12·1 cm.] Pen and brown ink.
5214–144.

An amateurish drawing of about 1600 (?).

40. Roman Ruins.

[8½ × 6$\frac{1}{16}$ in.; 21·6 × 15·4 cm.] Pen and brown ink and brown wash.
5214–146.

No attribution; in the manner of G. van Valckenborch, and possibly by him.

CORRECTIONS, ANNOTATIONS AND ADDITIONS TO SECTIONS I AND II.

(*Printed respectively in* 1930 *and* 1931.)

p. 5, No. 3. Last line but one of first paragraph of note. *For* hears *read* bears.

p. 7. **AERT CLAESZ.** Yet another drawing by the same hand is in the Fitzwilliam Museum, Cambridge. It represents the Last Supper, and probably belongs to the same series as those published in *Old Master Drawings*.

p. 9. **JACOB CORNELISZ.** No. 1, and p. 10, No. 2. *For* No provenance recorded *read* Bequeathed by the Rev. C. M. Cracherode, 1799.

p. 12. **MICHAEL COXCIE the Elder.** No. 1. *For* Purchased, 1851.1.12.1 *read* Purchased 1861.1.12.1.

p. 14. *Add after No.* 10 :—

COPY AFTER MICHIEL COXCIE.

11. Five Heads and a Hand.

At the bottom to the r. is the head of Christ, turned three-quarters to the l., and a head in profile to the r.; above, three heads and a hand.

[10½ × 7 11/16 in.; 26·7 × 19·5 cm. Pen and brown ink and grey wash; no watermark.
Collection: Sloane.
5227—1.
Reproduction: Oud-Holland, XLVII (1931), p. 77, Abb. 6.

No attribution in the Inventory of 1837; subsequently given on the authority of Dr. Bredius, to Anthonie van Montfoort (Blocklandt), and published by Mme. Vuik in her articles on that artist in Oud-Holland. The attribution rested on a supposed resemblance of the heads to those in the Last Supper at Dordrecht, the attribution of which to Blocklandt has been rightly contested by P. Wescher. The heads in the present drawing are, in fact, copied from those in the picture of the Last Supper in the Brussels Gallery (No. 118), signed by Coxcie.

p. 17. **JAN VAN EYCK.** No. 1. 2nd line. *For* Bust, three-quarters length *read* Bust, three quarters to l.

p. 20. 13th line from top; *For* Purchased, 1853.8.13.19 *read* Purchased 1853.8.13.49. 14th line: *Delete* Reproduction: Pl. IV. 17th line: The Baptism of Our Lord should be numbered 3 *not* 2.

p. 22. **PIETER KOECKE.** No. 4. 5th line from bottom of page. *For* Waterwork *read* Watermark.

p. 36. **BERNARD VAN ORLEY.** After No. 4 *add* :—

4A. A Hawking Party.

Group of five figures, a huntsman, and two ladies in slashed sleeves, on horseback ; another huntsman stands in front of the foremost lady with his hand behind her saddle, with the lady's r. hand resting on his shoulder ; man with hawk talking to the second lady in the background l. ; hounds lightly indicated l. and r. background.

[15⅞ × 12⅛ in. ; 40·4 × 30·8 cm.] The drawing is on two pieces of paper, a square portion to the r. and an L-shaped piece of paper to the l. and bottom. Pen and brown ink and brown wash, with touches of oil colour.
Collections : Lankrink, Sloane.
Reproductions : Vol. I, Pl. V ; Old Master Drawings, I (1926–7), pl. 53.
Lit. : Vol. II, p. 16, No. 32 ; Old Master Drawings, I (1926–7), p. 45 ff.

The drawing, already described by Mr. A. M. Hind, was republished by me (*loc. cit.*). The original portion of the sheet corresponds, in reverse, with a group in " Le bat l'eau," one of the tapestries of the *Belles Chasses de Maximilien* in the Louvre. It is presumably an original drawing by Van Orley, which has been added to and retouched by Rubens. It remains with drawings by Rubens.

p. 36, Nos. 5, 6. *For* 5268—196 *read* 5218—196.

p. 37. **ARDT ORTKENS.** 2nd line of note. *For* Raoul le Fèrre *read* Raoul le Fèvre.

p. 38, No. 3. 5th line of description. *For* bank *read* back.

p. 40. After No. 3 *add* :—

SELLAER, Vincent (Working 1538–40). Painter ; worked at Malines. A picture signed by him and dated 1538 is in the Schleissheim Gallery and others have been attributed to him by Wescher and Steinbart.

Lit. : Paul Wescher, Munich Jahrbuch, IV (1927), 356 ; Kurt Steinbart, Belvedere, IX (1930), 14.

1. Charity (?).

She is represented lying naked on a bed, her feet to the r. ; two children embrace her ; in front are six more children playing various games, and behind the bed another three.

[11 × 15$\frac{11}{16}$ in. ; 28·1 × 29·8 cm.] Pen and brown ink and brown wash.
Collection : Sloane.
5214—242.
Reproduction : Old Master Drawings, VI (1931), pl. 47.

No attribution in the Inventory of 1837 ; subsequently placed with unmounted Italian drawings. The attribution to Sellaer, that of the writer, published in Old Master Drawings (*loc. cit.*), rests on the resemblance to various pictures, notably that in a private collection in Vienna (Munich Jahrbuch, *loc. cit.*, p. 363) and to the signed picture at Schleissheim. The possibility of the present drawing being a copy is not excluded, but it certainly reproduces a composition by Sellaer.

p. 40. **JAN SWART.** 7th line of biography. According to Heinrich Röttinger (*Erhard Schön und Niklas Stör*, Strassburg, 1925, p. 170) at least one of Swart's Turkish woodcuts is copied from a corresponding woodcut by Erhard Schön. If this were the case my theory

of Swart's visit to the East would fall to the ground. A comparison between the corresponding woodcuts of Schön and Swart, however, convinces me that the latter are the originals.

p. 43, No. 6. 2nd line from bottom. *For* 1895.5.10.326 *read* 1879.5.10.326.

p. 47, No. 26. *After* measurements *add* Pen and black ink and grey wash on brown prepared surface, heightened with white. *After* pl. XVIII read (*recto*) in place of (*verso*).

p. 48, No. 27. *After* Collection Sloane *add* 5226—180.
No. 28. After description of medium *add* Stamped 1872.12.14.329, but this mark does not correspond with the entry in the Register.

p. 53. **JAN CORNELISZ VERMEYEN.** To Lit. *add* Kurt Steinbart, *Jan Cornelisz Vermeyen*. Marburger Jahrbuch für Kunstwissenschaft VI (1931).

p. 60, No. 3. *After* Collection, 12th line from bottom of page, *add* S. Woodburn (Sale, Christie's, June 16th, 1854, lot 972);

p. 64, No. 10. *After* Collection, 6th line down from Two Kneeling Ladies, *add* C. M. Metz (?) (Sale, May 6th, 1801, lot 3, "Two young women, kneeling, by ditto (Roger Vander Weyde) imitated by Mr. Metz");
To Lit., 9th line down from the same place, *add* A. E. Popham, *Amtliche Berichte aus den preuszischen Kunstsammlungen*, LII (1931), 73.

p. 65, No. 11. 7th line of note *for* (No. 1982) *read* (No. 774).

ADDITIONS TO SECTION III.

p. 90. **ABRAHAM BLOEMART.** A drawing of turkeys, attributed to Adriaen van de Velde and described in Vol. IV, p. 81, No. 48, is, as has been pointed out to me by Mr. I. Q. van Regteren Altena, certainly the work of Bloemart.

p. 149. **HENDRICK DE CLERCK.** No. 1. Note—I am informed, through the kindness of Mlle. Devigne, of the Royal Museum, Brussels, that no picture of the Martyrdom of St. Valentine exists at Hamme, nor are the saint's relics preserved there.

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COPY FROM PIETER BRUEGEL I.

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VEIT SPIERINCX.

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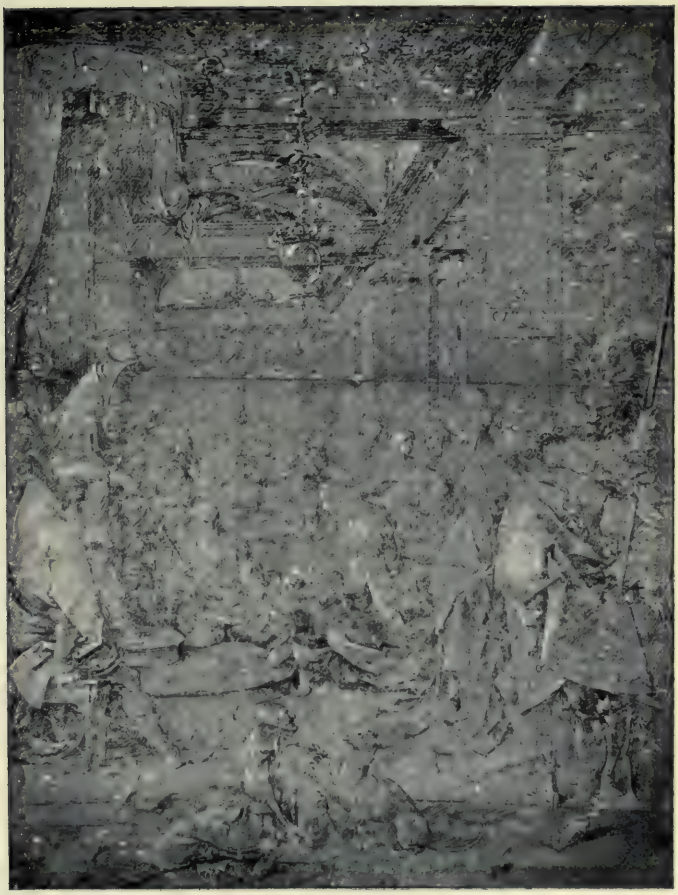
I.—LXXXIII.



39 x 48·1

1

JAN VAN AMSTEL



48·7 x 36·9

2

JAN DE BEER



diam. 33

AERT CLAESZ

1



diam. 21·8

2



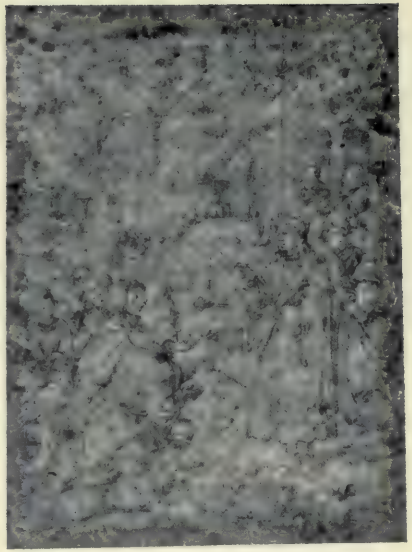
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JACOB CORNELISZ

1



2·5 x 19·5 1



27·3 x 20 2

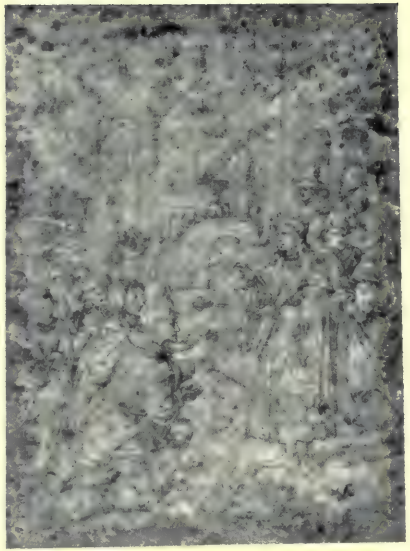


23·4 x 17·1 3

PIETER CORNELISZ



2·5 × 19·5 1

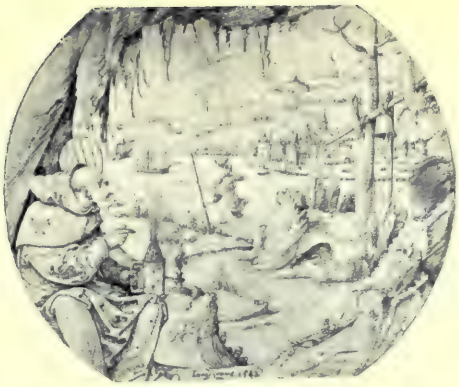


27·3 × 20 2



23·4 × 17·1 3

PIETER CORNELISZ



diam. 25·1 4

PIETER CORNELISZ



13·5 × 15·2 1

GOSSAERT



21·7 × 18·4 1

ENGEBRECHTSZ



19·3 x 26·7 3



20·4 x 53·8 4

HEEMSKERCK



20·9 x 31·8 2 OBV.

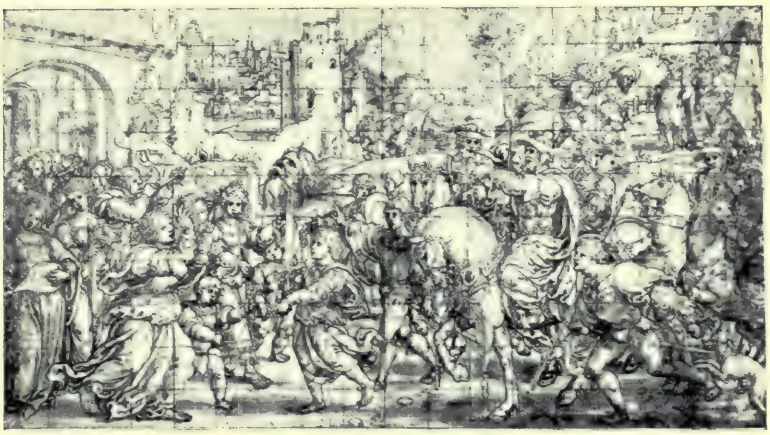
KOECKE



20·9 × 15·8 2 REV.



23·3 × 42·6 3



23·1 × 42·6 4

KOECKE



23 × 42·5 7



23·1 × 41·9 6



22·8 × 42·7 5



51·4 × 44·4 10



37 × 33·4 11



46·9 × 37·1 9

SCHOOL OF KOECKE



26·3 x 27·3 13



diam. 23·6 15



28·4 x 52·2 12

SCHOOL OF KOECKE



28·2 × 20·2 1



24·8 × 20·5 11

LUCAS VAN LEYDEN



14·4 × 19·7 2



24·5 × 35·9 1

LOMBARD



25·7 × 28·9 1

MEMLING



31·2 × 45·2 2

ORLEY



40·2 × 16·6 5



39·6 × 16·5 6

COPIES FROM ORLEY



27·6 × 41·2

SCHOQL OF ORLEY

7



37·2 × 54·4

ORLEY

4



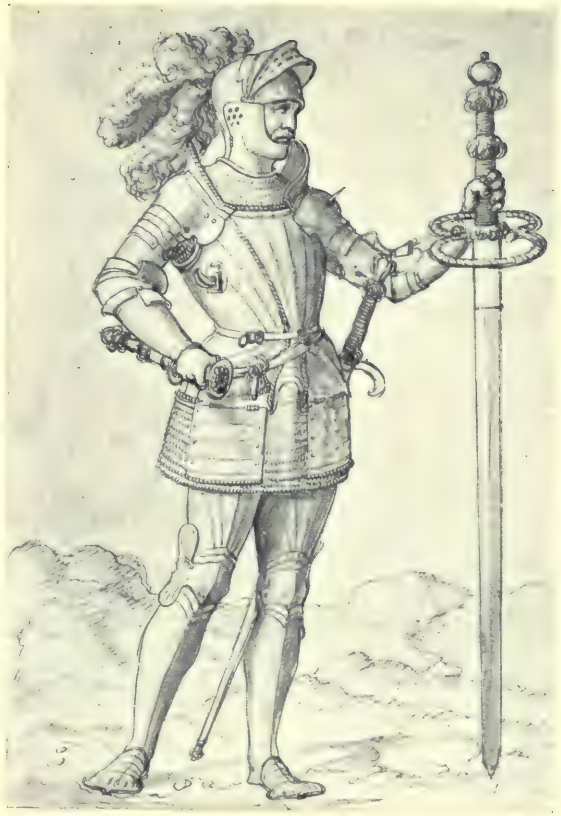
27 x 38·7 1



diam. 22·6 2



15·7 x 16·9 3



27·3 x 18·5

SWART

16



diam. 23

COPY FROM ORTKENS

4



20·7 x 15·5

SCOREL

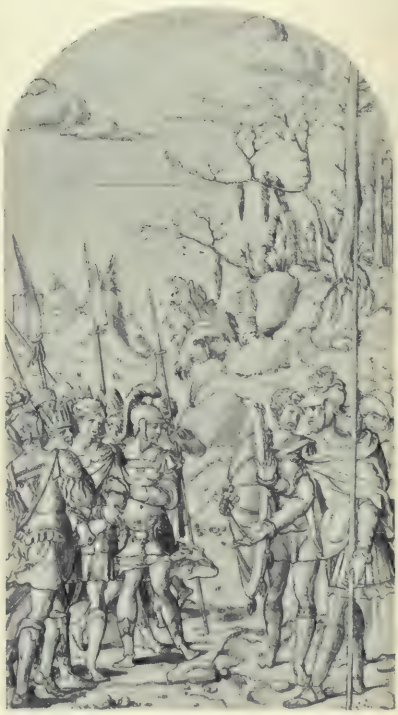
1 REV.



29·7 x 54 1



37·4 x 19·4 2



35·4 x 19·8 4



24·4 × 19 13



25·6 × 20 23



27 × 17 19



27 × 17 20



20·5 x 29·1 SWART 26 OBV.



diam. 28·9 VELLERT 4



37·2 x 29·1 TEUNISSEN 1



diam. 27·7 6



diam. 26·9 9



diam. 26 10



12·7 x 9·4 4

SCHOOL OF VAN DER WEYDEN



12·9 x 10 3



19·4 x 14·3 7

COPY AFTER VAN DER WEYDEN



13·3 x 13·4

7 OBV.

FLEMISH SCHOOL, XV CENT.



31·8 x 27·7

3



19·5 x 17·3 12



9 REV.



15·7 x 6·9 8



11·5 x 5·8 9 OBV.



24·2 x 17 11

FLEMISH SCHOOL, XV CENT.



12·9 x 8·1 15 OBV.



15 REV.



11 x 7·9 13



12·5 x 8·6 14

FLEMISH SCHOOL, EARLY XVI CENT.



24 x 16·3 17



21·7 x 15·8 16

MASTER OF 1499



28·7 x 26·2 18

FLEMISH SCHOOL, EARLY XVI CENT.



25·8 x 18·8 20



diam. 23·3 19



20·2 x 12·7 21

FLEMISH SCHOOL, EARLY XVI CENT.



33·2 x 26·2 26



19·8 x 38·6 24



20·5 x 38·9 25

ANTWERP SCHOOL, XVI CENT.



17·2 × 12·2 28



17·2 × 12·6 29



23·3 × 15·9 32



27·6 × 17·3 33

ANTWERP SCHOOL, EARLY XVI CENT.



diam. 21 36



diam. 21·4 35



diam. 20·8 37

FLEMISH SCHOOL, EARLY XVI CENT.



33 × 23·5 39



40·5 × 35·4 38

FLEMISH SCHOOL, EARLY XVI CENT.



25·8 × 12·5 40



22·7 × 12·5 41

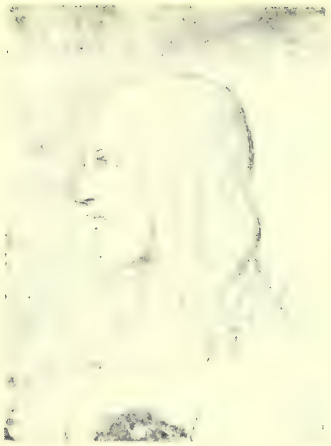


26·2 × 12·5 42



26 × 12·1 43

FLEMISH SCHOOL, EARLIER XVI CENT



20·5 x 15·2 49

FLEMISH SCHOOL, XVI CENT.



diam, 26 44



diam. 26 48

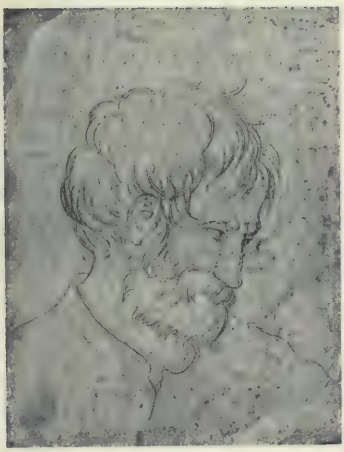
MASTER OF THE PRODIGAL SON



20·6 x 15·2 56



20·3 x 14·8 54



20 x 15·2 51



19·5 x 15·2 60

FLEMISH SCHOOL, XVI CENT.



10·2 × 7·7 62



26·8 × 13·1 68



26·6 × 34·3 67

DUTCH SCHOOL, XV CENT.



diam. 21 71



diam. 20 72



diam. 20·2 74



22·1 × 15 75

DUTCH SCHOOL, EARLY XVI CENT.



38·7 × 23·8 79

ANON



30·2 × 17·1 82

MASTER OF 1527



20·9 × 16·7 76

ANON

DUTCH SCHOOL, XVI CENT.



28·7 × 20 84



26·4 × 25·4 83



25·7 × 17·5 85

MASTER OF THE MIRACLES OF THE APOSTLES



diam. 19·8 86



22 × 38·5 87



29·5 × 31·2 89

DUTCH SCHOOL, XVI CENT.



28 × 25·2 1

AERTSEN



14·8 × 21·7 4



14·8 × 21·9 13

BLOEMART



30·1 × 24·1 17



16·2 × 19·9 16

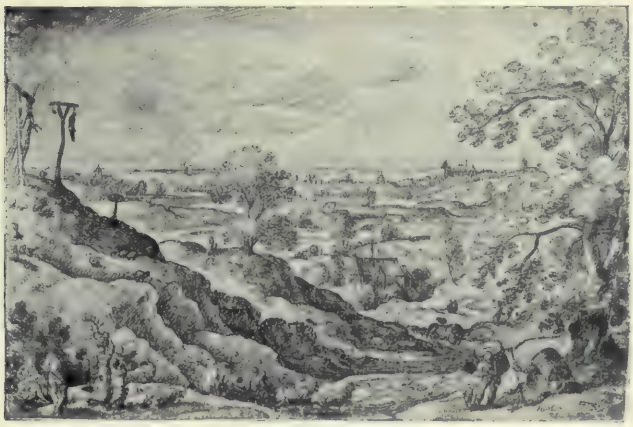
BLOEMART



19·6 × 28·6 1



17·2 × 25·9 3



12·5 × 19·1 6



14 x 11·2 19



15·8 x 10·8 39



26 x 14·3 136



18·2 x 9·4 132

A. VAN BOLTEN



16·4 x 13·5 220



15 x 18 62



12·8 x 22·1 185

A. VAN BOLTEN



36·7 × 33 422



20·3 × 1·59 183



20·7 × 15·5 182

A. VAN BOLTEN



47·1 × 35·3

413



44·4 × 61·1

415

A. VAN BOLTEN



22·7 × 35·6 1



42·4 × 37·1 3



15·7 × 22·5 4

BRIL



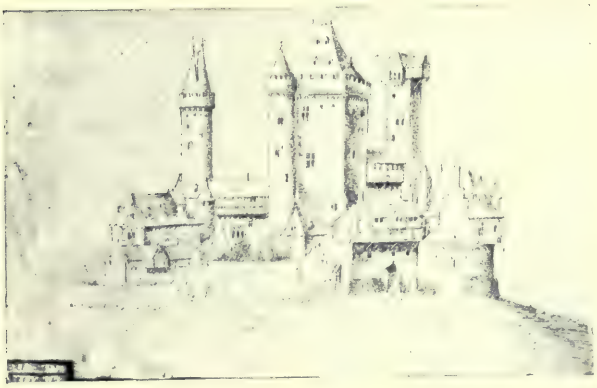
21·2 x 28·6 12

ATTRIBUTED TO BRIL



40·7 x 26·1 1

VAN DEN BROECK



14 x 22·2 11

COPY FROM BRUEGEL



28·3 x 23·4 3

ATTRIBUTED TO CALVART



22·9 x 25·5 2

CALVART



24·1 x 38 12

COPY FROM BRUEGEL



28 × 52·8

DE CLERCK

2



20·1 × 31·2

VAN CLEEF

1



15·9 × 34·7

H. COCK

1



29·8 × 39·6 1

ATTRIBUTED TO CONINXLOO



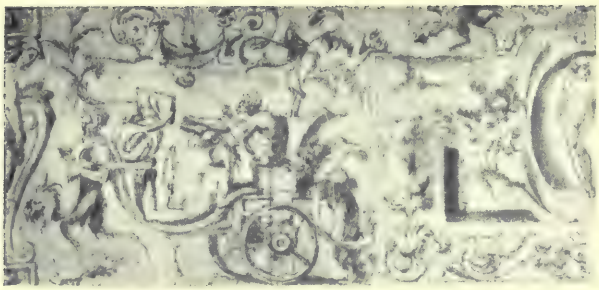
20·2 × 32·2 2

SCHOOL OF CONINXLOO



19 × 31 1

ATTRIBUTED TO CORNELISZ



11·8 x 25·1 1

ATTRIBUTED TO C. FLORIS



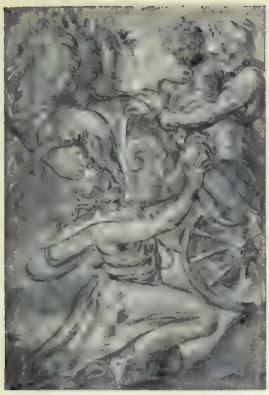
27 x 40·2 1

CRABETH



27·1 x 40 2

CRABETH



28·2 × 19·5 1

F. FLORIS



28·7 × 40·8 4

SCHOOL OF F. FLORIS



28·9 × 54·4 2

SCHOOL OF F. FLORIS



20·8 x 28·7 3



45·9 x 34·9 1

DE GHEYN



25·5 × 14·5 5



19·7 × 16·3 6



20·1 × 32 4

DE GHEYN



6·9 x 10 2



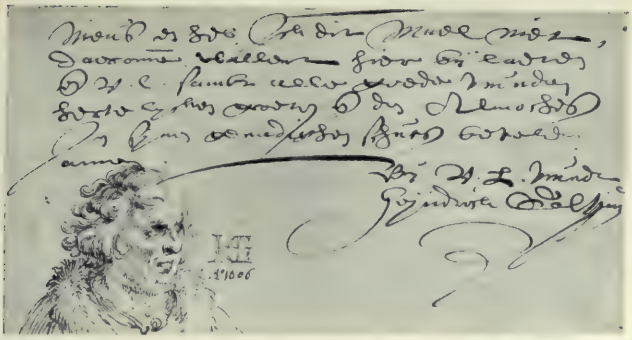
12·7 x 18·1 3



8·8 x 6·3 12



7·7 x 5·9 4



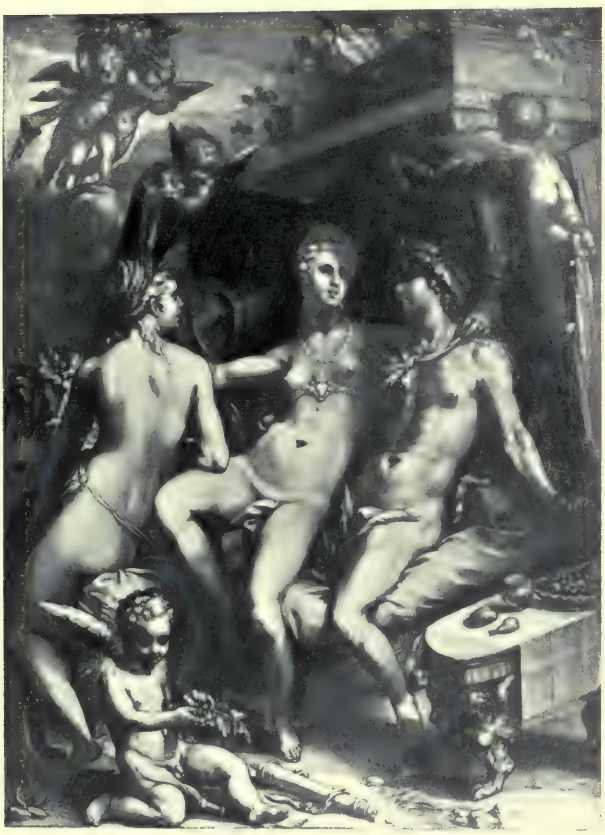
9·7 x 18·3 13



63·1 x 49·5 5



29·8 × 41·6 11



43·1 × 32 8



26·6 x 18·7 6



14·5 x 10·3 10



15·8 x 10·2 15

GOLTZIUS



20·1 × 13·8 7



46·9 × 37·5 14



19·3 x 29·3

GRIMMER

1



25·3 x 42·3

ATTRIBUTED TO HOEFNAGEL

1



28·5 x 41·6

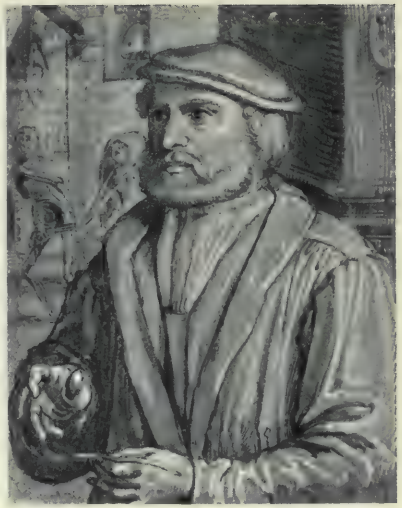
HONDIUS

2



26·3 x 21·9 2

LIEFRINCK



15·9 x 12·3 1

HONDIUS



25·2 x 21 1

LIEFRINCK



29·8 x 14·8 1

ATTRIBUTED TO ISAAKSZ

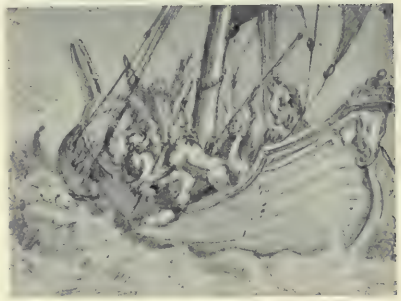


18·9 x 14·5 1

VAN MANDER

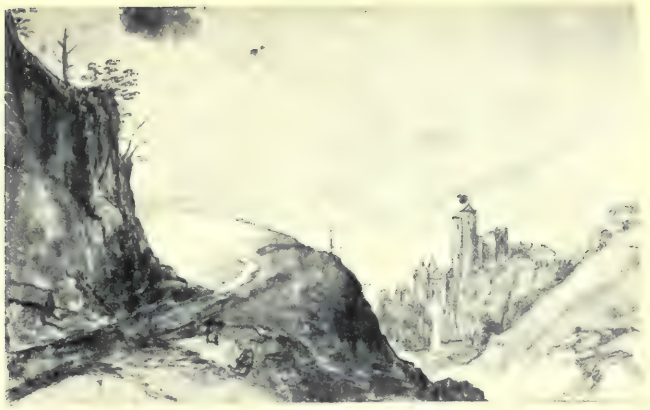


8·8 x 11·1 2



8·4 x 11·2 3

ATTRIBUTED TO VAN MANDER



19·4 × 30·7 3



22·5 × 35·4 1



26·1 × 42·6 2

MOMPER



38·6 x 28·4 1

ATTRIBUTED TO MATHAM



29·6 x 26·5 1

MONOGRAMMIST



33·8 x 21·7 2

MULLER



16·3 x 22·9 1

ATTRIBUTED TO A. VAN NOORT



19·7 x 27·5 1

MONTFOORT



30·1 × 23 1



49·6 × 34·3 2

L. VAN NOORT



23·7 x 19 2

DE PASSE



20 x 17·6 2

ATTRIBUTED TO E POURBUS



15·8 x 11·9 3

ATTRIBUTED TO DE PASSE



13·7 × 10 2

SADELER



28·3 × 25·8 1

F. POURBUS



18·7 × 14·8 1

SADELER



33 x 28·7 1

SAENREDAM



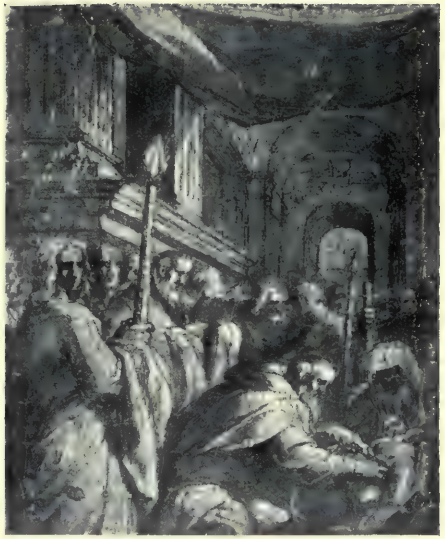
24 x 16·4 3

SADELER



33·1 x 29·4 3

SAENREDAM



22·1 × 18·1 1

SPECKAERT



19·7 × 19·5 2

SPRANGER



11·4 × 9·1 1

SPRANGER



12·6 x 22·6 2



22·1 x 34·1 1

STEVENS



39 x 52·4 6

MANNER OF SPRANGER



33·5 × 16·9 2



18·5 × 31·9 1

F. SUSTRIS



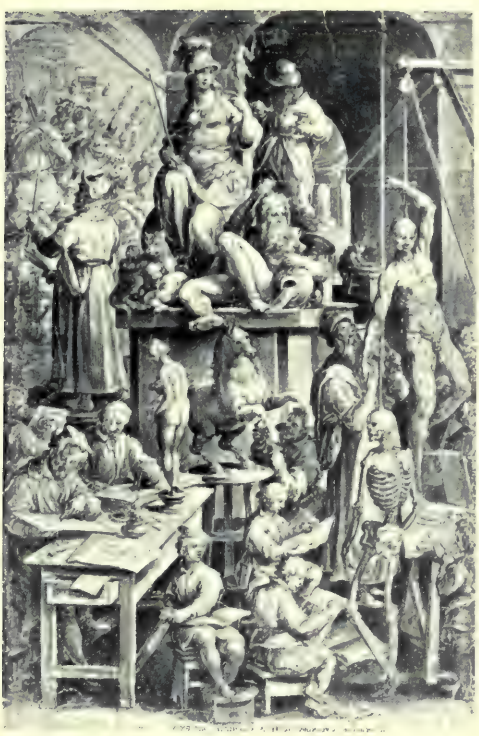
22 × 31·6 3

STEVENS



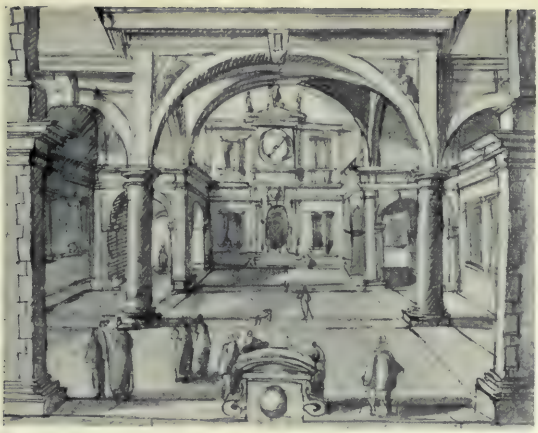
17·5 x 14·4 1

VAN VEEN



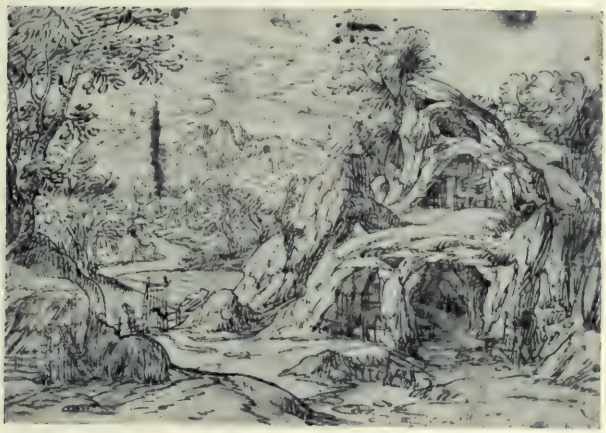
43·7 x 29·3 1

STRAET



16·1 x 20·4 1

ATTRIBUTED TO J. VREDEMAN DE VRIES



20·2 x 29 3



24·6 x 39·1 1

VERHAEGHT



22 × 30·3 2



22 × 30·2 4



18·3 × 23·6 8

VINCKEBOONS



19·3 × 13 4



16·7 × 12·2 24



18·8 × 25·4 29

VOS



17·8 × 23·2 1

ATTRIBUTED TO DE WEERDT



15



26



16



35·6 x 22·3 1

WTTEWAEL



10·5 x 10·5 25

J. WIERIX



24·1 x 17 30

J. WIERIX



34 x 27·5 1

DE WITTE



28·5 x 52·9 1

WYNTGIS



27 × 10·8 1



18·5 × 28·3 2

FLEMISH SCHOOL, LATER XVI CENT.



24·6 x 35·7 4



20·5 x 28·8 5



19·8 x 29·6 6

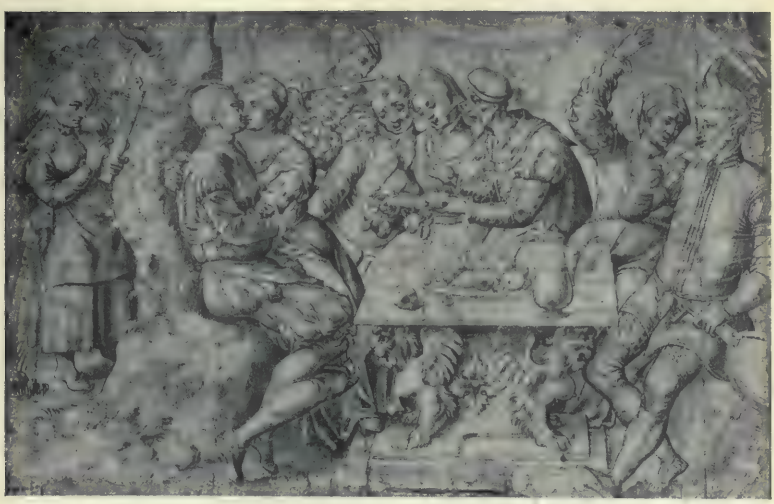
FLEMISH SCHOOL, LATER XVI CENT.



28·8 x 20·5 5 REV.



27·2 x 26 10



27·3 x 43·4 9

FLEMISH SCHOOL, LATER XVI CENT.



diam. 19·3 25



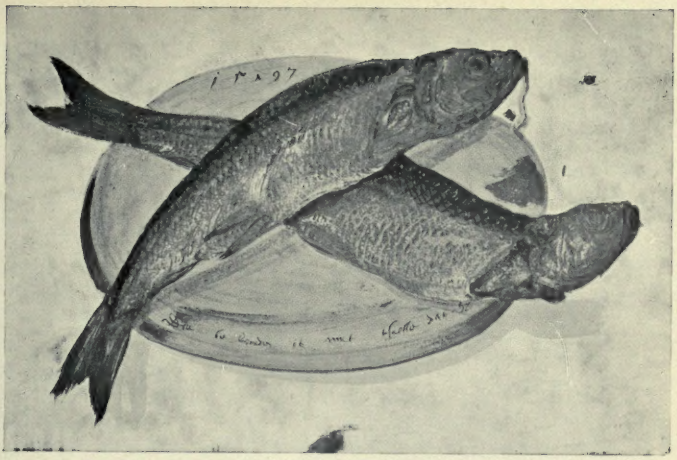
15·2 x 10·7 23

FLEMISH SCHOOL LATER XVI CENT.

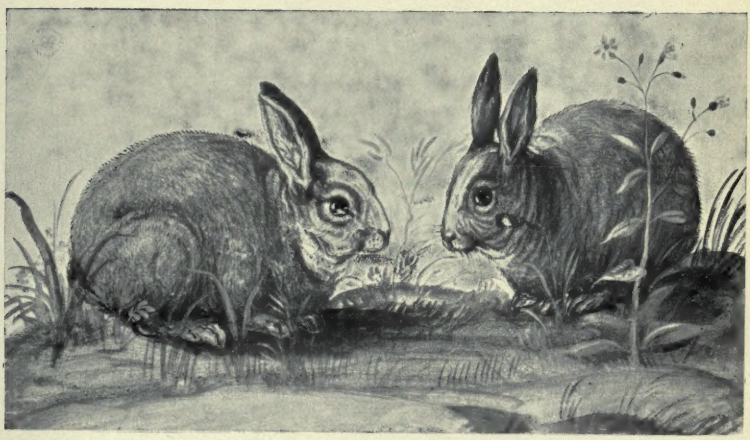


15·5 x 19·7 133

NATURAL HISTORY DRAWINGS



21 x 32 8



20·2 x 37 58



29·4 x 51 82